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MONSTER fantasy

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DEPARTMENT FOR DEMONS & MONSTER FANTASY MOVIES

Latest films for floods



MONSTER FANTASY, Volume 1, Number 4, October 1975, is published bi-monthly by MATFAIR PUBLICATIONS, INC., 261 Fifth Ave., New York, N.Y. 10018. Single copy \$1.25; subscription rate \$7.50 per year. All material submitted at sender's risk. Publisher cannot be responsible for loss or non-return of manuscripts or photos, which will not be returned unless accompanied by a stamped, self-addressed envelope bearing the correct postage. All unsolicited manuscripts accepted for publication will be paid for at our usual rates. Advertising representative, HAMMOND MEDIA CORP., 954 Third Ave., New York, N.Y. 10022. Printed in the U.S.A.

MONSTER FANTASY MOVIES

The current crop of creepers

DEATH RACE 2000 — "Kung-Fu" star David Carradine stars as a caracer named *Frankenstein*, trained not only to drive faster, but to kill more innocent bystanders than his opponents. Those are the rules of the game twenty-five years in the future, and as horrible as that premise may be, this movie provoked more laughter from the audience I saw it with than "Monty Python and the Holy Grail" did! Perhaps this is due to the excessively high level of action and violence maintained throughout the picture. Slightly Simone Griffath steals the show as Carradine's navigator.

DOC SAVAGE — This is Warner Bros. first in a series of adventure films about the bronze crime fighter of the 1930's. In this premiere, the *Doc* travels to South America to avenge the murder of his father with the aid of "the amazing five," his former army buddies and fellow champions of justice. There they battle villainous *Captain Seas*. If it all sounds a little childish to you, you're right.

ESCAPE TO WITCH MOUNTAIN — Flying saucers, upside-down helicopters and a cat named *Winky* are all to be found in this Walt Disney picture about two super-powered kids searching for their past. More imaginative and less "cute" than most previous Disney movies, it's a good one to take the parents to. Eddie Albart plays the man who befriends the kids and helps them escape from Donald Pleasence and Ray Milland, out to profit from the children's powers.

FRANKENSTEIN 1984 — Producer Frank R. Sauter is also planning to direct this one. It's still on the drawing board.

"THE HOUSE THAT VANISHED" — Hallmark Productions picked up this British-made spooker, on the familiar theme of the beautiful girl menaced by evil forces. Action takes place in fog-shrouded London in a soft-core sex atmosphere of horror. Lovely Andrea Allan stars as the terrorized victim.

IT'S ALIVE — The horror potential of the mutation of animals and insects has been amply explored. Now Larry Cohen shows us the even more horrible possibilities of human mutation in "It's Alive." Due to his exposure to a powerful insecticide an exterminator's wife gives birth to a killer baby who begins to terrorize the city, after leaving the delivery room a mess of blood. John Ryan, Sharon Farrell, Andrew Dugan, and Guy Stockwell star.

"JAWS" — A killer shark terrorizes a resort community. Based on the best-selling novel by Peter Benchley. Roy Scheider and Robert Shaw star.

THE LAND THAT TIME FORGOT — Doug McClure, Susan Penhaligon, and John McEnery head off the cast of this flick, about their sojourn to a lost continent complete with dinosaurs, cavemen, and erupting volcanoes. British survivors of a German U-Boat attack during World War I lead a submarine through the South Atlantic into a world of the prehistoric past. Special effects in this one are fun.

LEGEND OF THE WERE WOLF — Tyburn Productions' latest. Starring Ron Moody, Hugh Griffith, Roy Castle, and horror-great Peter Cushing!

MANDINGO — Dino de Laurentis, producer of this epic, has earned a

reputation as a maker of highly successful, but critically unpopular films. Although "Mandingo" is exciting and fast-paced, and has more than the standard diet of sex and violence, it somehow leaves an unpleasant aftertaste on the viewer. You may enjoy this tale of incest and miscegenation — it is a well-made film — but you may feel guilty about it upon leaving the theatre.

NIGHT MOVIES — Gene Hackman plays a private eye with marital troubles, hired by an ex-movie starlet (Janet Ward) to find her runaway teenage daughter. He tracks her down to the Florida Keys, where he meets a fascinating woman, played by Jennifer Warren. The day after being delivered to her mother in L.A., the daughter is accidentally killed in a movie stunt. While watching movie footage of the accident, Hackman realizes she has been murdered. Director Arthur Penn ("Bonnie and Clyde," "Miracle Worker") does a masterful job, especially in the scenes between Hackman and Warren.

THE REINCARNATION OF PETER PROUD — A college professor has dreams about a past life, and follows the fragments to fall in love with his former self's daughter. The film is original and interesting and occasionally truly goose-pimple inducing. Margot Kidder plays the ex-wife and murderer of the original Peter Jennifer O'Neill is his daughter. Michael Sarrazin has the title role.

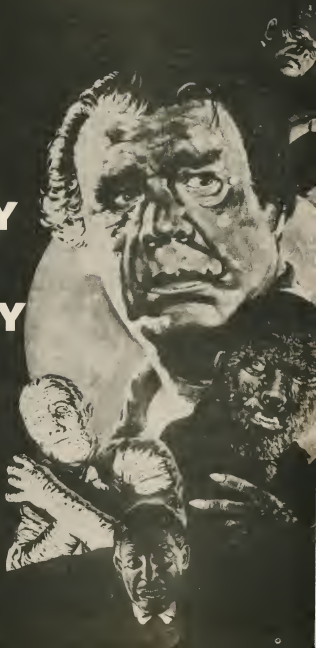
THE SPIRAL STAIRCASE — Jacqueline Bisset, Christopher Plummer and Mildred Dunnock in a remake of the old chiller about the mute girl menaced by the killer. It's on its way from Warner Brothers.

**BOOK BONUS!
FULL-LENGTH!**

THE LIFE STORY OF LON CHANEY JR.

***THE WOLF MAN,
FRANKENSTEIN,
DRACULA &
THE MUMMY —
HE PLAYED
THEM ALL!***

BY B. GELMAN JACKSON



LYCANTHROPY!

The legends, the lore and the truth
about the dread disease that
turns men into wolves. Maybe.

by Florence V. Brown

"Even a man who is pure in heart
And says his prayers by night
Can become a wolf when
the wolfsbane blooms
And the autumn moon is bright."

This eerie bit of verse, from the 1941 movie, "The Wolf Man," conjures up a picture of a man slowly turning into a beast under the light of the full moon. It is Lon Chaney, Jr. in his most celebrated role. "The Wolf Man" was the first in a series of werewolf films.

The legend of the werewolf, however, goes back into the dim past. Indeed, the literature of ancient Rome contains mention of these creatures who were able to change shape from man to beast and back again. In his novel, "Satyricon," Petronius includes a werewolf story; it appears in the banquet scene and is told by one of the guests. *Niceros*, to entertain the rest of *Trimalchio's* guests.

However the werewolf, like the witch and the vampire, didn't take hold of the popular imagination until the Middle Ages. All three of these unearthly creatures were associated in the minds of frightened peasants with the Devil. It was thought that witches made their pacts with the Devil by choice. The vampire was a corpse, who kept himself alive by drinking the blood of the living. And the werewolf was believed to be a living person, who led a virtuous, perhaps humble life, tilling his fields, herding his cattle — until the rise of the full moon.

When the moon was full, the werewolf would change form from

man to beast, would hunt alone, or run with the pack. If the victim of a werewolf was bitten and survived, he, too, might become a werewolf.

So long as only peasants believed in the existence of werewolves, the legend was dismissed as a fantasy created by ignorant, idle minds. However, in 1486, scholarly men wrote a monumental work called, "Malleus Maleficarum," which was published by the Dominican Inquisitor Jakob Sprenger. Although the work had a great deal to say about witches, the werewolf was not neglected. The authors affirmed that werewolves did exist, and that even ordinary wolves could be used by witches and by the Devil, for evil purposes. This book, a guide to the detection and prosecution of witches, also included some surprisingly modern ideas about men who were not werewolves, but who believed themselves to be, and acted accordingly.

"For it is told of a man who thought that he was turned into a wolf and at times went into hiding among caves. Though he remained there constantly immobile, he believed he was a wolf who went about devouring children."

This sounds like a bit of present-day psychopathological information, but is followed immediately by these words:

"The Devil, having possessed a wolf, was actually doing this but the man mistakenly thought he was prowling while asleep. So long was he thus out of his right mind that he was eventually found raving in the

woods."

And the authors add their own interesting interpretation of the whole matter:

"The Devil delights in things of this sort, which proves that it was the Devil who caused the illusion of the old pagans who believed that men and women were changed into beasts."

In the sixteenth century, Reginald Scot, who had begun seeking scientific explanations for occult matters, wrote of a disease he called lycanthropy. He said that the victims of this disease imagined they were werewolves, perhaps after having been bitten by a real wolf, and he added that the Devil had nothing to do with it.

Considering the hysterical climate of the times, it is not difficult to believe that certain mentally-unbalanced people during the fifteenth and sixteenth centuries became convinced they were werewolves, just as others thought that they were witches. Of course, those who knew they were innocent could be persuaded to change their stories under torture, and to implicate others as well.

In 1521, in France, a man named Michel Verduin was accused of being a werewolf. A traveler found him, badly wounded, in his home, being cared for by his wife. This traveler, who had just been attacked by a wolf, and who had managed to wound the animal, instantly jumped to the conclusion that Verduin was a werewolf, who had now changed

An ancient image of terror — a man transformed into a beast, combining human intelligence with animal appetites. Lon Chaney Jr. doing his thing in "House of Frankenstein," 1944, one of several films in which he played *The Wolf Man*.



back into his human form. It should be mentioned that an important part of the werewolf legend says that when one of these creatures is wounded, he changes back to human form.

Verdun, when questioned by the local witch hunters of the community, admitted he was a werewolf. He accused a shepherd, Pierre Bourgot, of having taught him how to change to a wolf by using ointments similar to those used by witches who wanted to change form.

Bourgot, under torture, corroborated the story, adding other details, and in turn, implicating a third man, Philibert Mentot. Mentot also confessed, for the witch hunters were skilled in their methods of drawing out information. Soon the district in France, near the Swiss border, where this incident had taken place, became notorious as a region infested by werewolves. Peasants were terrified of leaving their homes after dark, especially on the night of the full moon.

Although it doesn't take much imagination to understand why the three men mentioned confessed to being werewolves, many people of the time, even without having been tortured, were swept up in the hysteria, and insisted that they were werewolves. In one bizarre case, a whole family insisted that they were werewolves, even after the unusually broad-minded judge suggested that the accusations might have been false. Some modern psychologists have said that perhaps they were driven to such beliefs because of the climate of the times, their own sense of guilt, or perhaps a desire for notoriety; although considering that the punishment for a werewolf was usually death, this may be hard to understand.

It is more probable that many who said and believed they were werewolves were under the influence of drugs. Although today there is much talk about the drug culture in America, the Europe of the Middle Ages had its own drug culture. Belladonna, taken in small doses, could produce what we would call a "high" followed by temporary amnesia. Aconite, hashish and opium were all used freely, and all disordered the senses in various ways. Raw ergot, a fungus, sometimes grew on wheat and was baked into bread. Ergot, as we now know, is closely related to LSD in chemical composition. It

produced madness, sometimes death, almost always fantastic hallucinations.

Allowing for the fact that many people did believe in the werewolf legend, we may ask, why the wolf should have been singled out? Why were men accused of taking the shape of a wolf, rather than some other animal?

The truth is, while werewolves are best known, men and women were also accused of changing themselves into cats, dogs and even rabbits. However, since wolves were considered dangerous and destructive, killing cattle and sometimes attacking men, they were the most likely subjects for the legend. In northern countries, however, it was thought that certain men could change into bears. In India and Malaysia there have been stories of were-tigers, while the Japanese, always miniaturists, spoke of men who turned into foxes. In South America, there are stories of were-jaguars.

However, in the European legends, the werewolf is the most familiar and most feared of the creatures who can change from man into beast. A great body of werewolf superstition has arisen over the centuries: how to identify a werewolf, how to avoid being attacked by him and how to kill him.

According to one werewolf story, set in Ireland, the unwary traveler can easily become a victim of these creatures. The legend deals with a German visitor to Dublin, who was being entertained by fellow Germans in a tavern. Another table was surrounded by Irish peasants, one of who advanced on the German visitor with glass in hand, as though to drink with him.

He was about to respond cordially when a friend clapped his hand over his mouth and afterwards informed him that if he had answered the greeting, he, himself, might have been changed in to a werewolf, as had happened to other German visitors ignorant of the language and customs of Ireland. The legend goes on to tell how, in the morning, the visiting German was shown a pack of such wolves returning home. They could be distinguished because they carried their tails stiff and upright, like sticks of wood, while real wolves carried theirs between their legs. So here we are given one way to identify a werewolf — should we want to get close enough to take a good look.

Another way to identify a werewolf is to look for a pentagram on some part of his body. The pentagram, a five-pointed star, is also a well-known symbol in witchcraft. In the case of the werewolf, the pentagram may be found on the chest or in the palm of the hand.

To avoid being attacked by a werewolf, people of the Middle Ages believed, one should keep indoors on the night of the full moon. This particular night, the werewolf made the change from man to prowling beast. Some legends said it had to be the autumn moon that caused the transformation, while others said that the full moon would work the change any month of the year.

Often, the wolf-man is shown as a victim of a curse, rather than a creature of deliberate evil. He struggles against the change, demands to be locked up on the night of the full moon, but all to no avail.

In Slavic countries, it is thought that the wolf and the gypsies are closely associated. Some believe that lycanthropy is a disease, carried by the wandering gypsy tribes. Since gypsies were deeply feared and distrusted by peasants in these countries (they are still objects of suspicion in many parts of Europe) it is not surprising that they should be associated with werewolves.

A plant called wolfbane is also associated with the wolf-man. Thus the lines of the poem, "Even a man who is pure in heart . . . Can become a wolf when the wolfbane blooms . . ."

The ancient Romans, who believed that lycanthropy was a form of psychosis, also thought that there were certain seasons of the year in which the mental illness was more likely to appear. Even today there are those who believe that the full moon produces changes in unstable people, that more crimes are committed on the night of the full moon. The word "lunatic" is, of course, derived from "luna" (the moon).

In the Middle Ages, the night of the full moon became associated with all kinds of evil practices. The reasons for this are easy to trace. The full moon, in ancient Roman mythology, was sacred to the goddess, Diana. Pagan rites in honor of Diana were performed by the light of the full moon. However, to the Romans, Diana had both good and bad traits: she was both the virgin goddess and the huntress.

In the Middle Ages, the church opposed all worship of pagan deities, and Diana became the goddess of the witches, a symbol of evil. She was the patroness of the outlaw, of bandits, gypsies and others who were thought to exist outside the pale of society. Since the wolf, too, was an outcast, feared and hated, he, too, became associated with the moon and the other creatures of the night.

During the Middle Ages, a great body of material was gathered together, informing the layman and the official inquisitor alike as to how witches, vampires and werewolves could be detected, made to confess, and destroyed. The witch was no great problem, because she could be burned at the stake and witch-burnings reached fantastic popularity during this period. However, the vampire and the werewolf were more difficult to destroy.

The vampire could change into a bat and fly off, seeking refuge in his coffin. The werewolf, in some ways a trickier individual, could not be killed by ordinary means. Many said that he could only be killed by being shot with a silver bullet. However, if the werewolf hunter should miss the mark, he is doomed, for, unlike the vampire, who drinks the blood of the victim and returns to feast another night, the werewolf always attacks to kill.

Since few people during the Middle Ages had silver bullets lying around the house, it was usually necessary to melt some silver object, a candlestick perhaps, or better still, a crucifix. All this took time, however, and the werewolf could change back into a man and return home before the hunter could track him down. But if the werewolf was shot and killed, there was no danger of his returning from the grave. Unlike the vampire, the werewolf did not join the ranks of the "undead."

All belief in werewolves did not die out with the Middle Ages. Even in our own century, there have been those who have insisted that these creatures exist, and have cited cases to support their belief.

William Seabrook, a twentieth century writer and researcher of the occult, cites several cases of were-animals that he has encountered. Two of these took place in remote parts of the world, the third in New York City.

The first deals with a girl who was supposed to be able to change herself

into a hyena and back again. She was a daughter of an African chief, and the case first came to Seabrook's attention when he was told that a hyena had been found in the jungle with earrings in her ears. She had been shot and killed by a white hunter, and the local authorities were naturally puzzled by the fact that the animal wore earrings.

The author, accompanied by the French administrator of the district, went to try to discover the facts of the case. In this instance, as it happened, the legend of the were-hyena had been used by the local priests as a cover-up for a murder. The priests said, at first, that the hyena had been a human being, a young princess of a local tribe. They explained that the girl had become involved in an evil cult, and had learned to change herself into a beast at will.

Neither the French administrator nor Seabrook were willing to accept that story at face value. A little investigation brought the facts to light. The girl was to have inherited all her father's fortune, and, since he was a native king, he had considerable wealth by the standards of the tribe.

The girl's sisters, becoming jealous, had enlisted the help of the local witch doctors who had devised what they thought to be a fool-proof plot. They caught a hyena, pierced its ears, and put a pair of the princess's earrings into them. They then released the animal into the jungle.

In the meantime, they imprisoned the princess and tortured her to force her to admit that she was, indeed, able to change into a hyena at will. They thought that the real hyena would be seen by the natives, thus confirming their story, and that the princess would be executed for her evil practices. Natives in that part of Africa, according to Seabrook, did not kill hyenas. However, they reckoned without the English hunter, who had mistaken the hyena for larger game and had killed it.

But the princess had been driven mad as a result of the tortures she had suffered, and the priests brought in her father and showed the girl to him. She was on all fours, tearing at chunks of raw meat; by that time, even she had been driven to believe she was an animal. The king gave permission for her execution, which was carried out immediately.

But, with the discovery of the dead hyena, the game was up, and the priests were subjected to the king's

savage justice.

This story, although it does not prove the existence of a true were-animal, does help to explain how men, throughout past centuries, were made to believe in werewolves, and the rest of the were-menagerie. It is probable that in many such cases, trickery was employed for motives of greed and jealousy.

The next case cited by Seabrook deals with a white woman, married to a Frenchman, and living on the Ivory Coast of Africa. Once again, Seabrook had accompanied the local official to investigate stories of a woman who was being kept confined in a cage by her husband.

The Frenchman explained that his wife was possessed by the spirit of a panther, and that the natives shared his belief. The woman had become involved in black magic cults when she had been living in France. Upon coming to Africa, she began prowling through the jungle, and had returned home on several occasions with her mouth red with blood. Although she said it was the blood of a sheep, the natives thought differently, and her husband, fearing the consequences if she remained free, locked her in a cage. The local magistrate was content to leave her there.

The third case took place in New York City, and involved a Russian refugee who, according to Seabrook, was able to change into something like a wolf when in a trance state. She spoke of her sensations, of the joy of running through the snow on all fours, covered with fur. Seabrook says that she took on the appearance of a wolf when in this trance, and that when an attempt was made to bring her out of it, she snarled and sprang for the throat of one of the onlookers.

Perhaps she was gifted with an unusually vivid imagination; perhaps she was mad. Seabrook is not too definite on this point.

Has a true werewolf ever existed? Can a man change his shape and become a beast? No one has ever proved that he can, but the legend of the wolf-man has haunted the human mind since ancient times, and has terrified countless moviegoers over the years.

Perhaps even the skeptics among us would not care to be alone in a desolate woods by night, "when the wolfbane blooms and the autumn moon is bright."

THE WOLF MAN

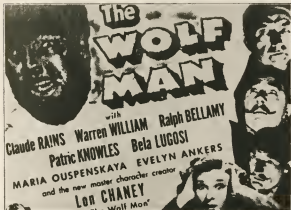
CAST AND CREDITS:

Sir John Talbot Claude Rains
Dr. Lloyd Warren William
Capt. Paul Montford
 Ralph Bellamy
Frank Andrews Patric Knowles
Gwen Conliffe Evelyn Ankers
Bela Bela Lugosi
Maleva Maria Ouspenskaya
Larry Talbot Lon Chaney

A Universal Picture, 1941. 70 min.
 Cameraman, Joseph Valentine; Art Director, Jack Otterson; Gowns, Vera West; Sound Director, Bernard B. Brown; Musical Director, Charles Previn; Associate Producer-Director, George Waggner.



"The Wolf Man," 1941, the film that established Lon Chaney Jr. as one of Hollywood's greatest horror actors. The complex make-up required roughly five hours to apply. The black shirt and trousers spared Lon the ordeal of body make-up.



THE MUMMY'S TOMB

CAST AND CREDITS:

Stephen Banning Dick Foran
John Hubbard John Hubbard
Isabel Evans Elyse Knox
Andoheb George Zucco
Babe Hanson Wallace Ford
Mehemet Bay Turhan Bey
Mrs. Evans Virginia Brissac
Sheriff Cliff Clark
Jane Mary Gordon
Jim Paul E. Burns
Prof. Norman Frank Reicher
Coroner Emmett Vorgan

A Universal Picture. 1942. 61 min.
 Screen Play, Griffin Jay, Henry Sucher; Original Story, Neil P. Varnick; Art Director, Jack Otterson; Gowns, Vera West; Sound Director, Bernard B. Brown; Musical Director, H.J. Salter; Director, Harold Young; Associate Producer, Ben Pivar.

SYNOPSIS: About thirty years ago, while seeking the tomb of an ancient Egyptian princess, *Stephen A. Banning*, an American archeologist, and *Babe Hanson*, his friend and associate, came upon *Kharis*, a mummy that had been kept alive by a secret order of Egyptian priests for 3,000 years. *Kharis*, sustained by a brew made of Tana leaves, was used by the priests to wreak vengeance on all who violated the ancient tombs. He killed several members of *Banning's* party, but *Banning* and *Babe* believed the mummy destroyed by fire. Such, unfortunately, is not the case.

Today, though horribly scarred by

1. "Girl Crazy," RKO Radio, 1932 (Billed as Creighton Chaney)
2. "Bird of Paradise," RKO Radio, 1932 (Billed as Creighton Chaney)
3. "The Most Dangerous Game," RKO Radio, 1932 (Edited out of release copy)
4. "The Last Frontier," RKO Radio, 1932 (Starring Creighton Chaney in 12-episode serial. Condensed and released as feature called "The Black Ghost.")
5. "Lucky Devils," RKO Radio, 1933 (Billed as Creighton Chaney)
6. "Scarlet River," RKO Radio, 1933 (Billed as Creighton Chaney)
7. "Son of the Border," RKO Radio, 1933
8. "The Three Musketeers," Mascot,

- 1933 (Serial, with Creighton Chaney)
9. "Sixteen Fathoms Deep," Monogram, 1934 (Starring Creighton Chaney)
10. "Girl O' My Dreams," Monogram, 1934 (Creighton Chaney sings)
11. "The Life of Vergie Winters," RKO Radio, 1934 (Billed as Creighton Chaney)
12. "Captain Hurricane," RKO Radio, 1935 (Billed as Lon Chaney, Jr. Except for one or two films, he'd remain Lon Chaney, Jr., until 1941.)
13. "Accent on Youth," Paramount, 1935
14. "The Shadow of Silk Lennox," Commodore, 1935 (Also released as "The Silk Shadow")
15. "Scream in the Night," Commo-



burns, *Kharis* still exists in a state of suspended animation and can be given movement by an increase in the amount of the Tana leaf brew. *Mehemet Bey*, a young Egyptian priest of the order which has tended *Kharis* for so long, has pledged himself to bring the mummy to America and use the creature to kill all surviving members of the *Banning* family and thereby avenge *Stephen's* violation of the tombs. *Mehemet Bay* obtains a job as caretaker at the cemetery in the New England town where *Stephen Banning*, his son, *John*, and his spinster sister, *Jane*, live. *Mehemet Bey* has brought *Kharis* along in a coffin which he now places in a mausoleum where it is readily accessible to him.

Reanimating the mummy, *Mehemet Bey* causes him to strangle *Stephen Banning*. The murder is a complete mystery to everyone, about the only clues being vague reports of a shadowy figure wandering around a grey mold which is found on the victim's throat. The next victim is *Stephen's* sister, *Jane*, who dies as her brother did.

Babe Hanson, now an elderly man, comes to town, remembers that a curse is supposed to dog those who violate Egyptian tombs and connects the mold found on *Stephen's* and

Having played both *Frankenstein's Monster* and *The Wolf Man*, Lon Chaney Jr. now recreated another Karloff original — *The Mummy* in "The Mummy's Tomb," 1942. Turhan Bey was the protective Mahemet Bay.

dore, 1935 (Working title: "The Riot Squad")

16. "The Marriage Bargain," Hollywood Exchange, 1935 (Billed as Creighton Chaney; released to TV as "Within the Rock.")
17. "Hold 'Em Yale," Paramount, 1935
18. "The Singing Cowboy," Republic, 1936
19. "Undersea Kingdom," Republic, 1936 (Serial, condensed version released to TV as feature called "Shared of Atlantis.")
20. "Ace Drummond," Universal, 1936 (Serial, condensed feature was called "Squadron of Doom.")
21. "The Old Corral," Republic, 1936
22. "Killer at Large," Columbia, 1936
23. "Rose Bowl," Paramount, 1936

24. "Cheyenne Rides Again," Victory, 1937 (Billed as Creighton Chaney)
25. "Midnight Taxi," 20th Century-Fox, 1937
26. "Secret Agent X-9," Universal, 1937 (Serial)
27. "That I May Live," 20th Century-Fox, 1937
28. "Angel's Holiday," 20th Century-Fox, 1937
29. "Slave Ship," 20th Century-Fox, 1937
30. "Born Reckless," 20th Century-Fox, 1937
31. "The Lady Escapes," 20th Century-Fox, 1937
32. "One Mile from Heaven," 20th Century-Fox, 1937
33. "Wild and Woolly," 20th Century-

Jane's throats with Kharis. No one will believe, however, that any mummy could be revived, not even John Banning, who knows of his father's and Babe's experience in Egypt. Babe has concluded that Kharis did not die thirty years ago. Meanwhile, John, who's soon to be inducted into the Army as a captain in the Medical Corps — he's a doctor — plans to marry pretty Isobel Evans, his sweetheart. But another tragedy takes place first. Babe is murdered by Kharis.

A chemist's analysis establishes beyond doubt that the greyish stuff found on the latest victim's throat is ancient mold. This and other clues make it clear to the most skeptical

that they are dealing with a reanimated mummy. Soon after this is made plain, Mehmet Bey, who's succumbed to a passion for Isobel, has Kharis kidnap the girl. The Egyptian plans to give her and himself the Tana brew and thereby make them both immortal. But a posse of angry citizens, headed by John and the sheriff, is formed. Mehmet Bey is shot and mortally wounded by one of this group and John rescues Isobel. Kharis is finally destroyed when he is trapped in a flaming house. *

Turhan Bey, Elysia Knox and Lon Chanay Jr. in a scene from "The Mummy's Tomb."



SON OF DRACULA

CAST AND CREDITS:

Frank Stanley Robert Paige
Katherine Caldwell
..... Louise Allbritton
Claire Caldwell Evelyn Ankers
Doctor Brewster Frank Craven
Professor Lazlo
..... J. Edward Bromberg
Judge Simmons .. Samuel S. Hinds
Madame Zimba
..... Adeline DeWalt Rey
Sheriff Dawes ... Patrick Moriarty
Sarah Etta McDaniel
Colonel Caldwell ... George Irving
and

LON CHANEY as Count Dracula

A Universal Picture. 1943. 80 min. Screenplay by Eric Taylor; Original Story by Curtis Siodmak; Directed by Robert Siodmak; Associate Producer, Donald H. Brown; Produced by Ford Beebe.

SYNOPSIS: Frank Stanley, engaged to beautiful, neurotic Katherine Caldwell, meets the train that is to bring Count Anthony Alucard from Budapest, but the Count does not arrive — only trunks and boxes labelled "Alucard." Read backwards, the name spells Dracula. Katherine has planned a reception in his honor, and goes to consult Zimba, a gypsy witch-woman. As Zimba is warning her of evil to come through Alucard, a bat flies in and Zimba falls dead. Katherine returns home, manages to preside at the reception. The bat enters the room of her invalid father, and the father is

Fox, 1937

34. "Thin Ice," 20th Century-Fox, 1937
35. "Wife, Doctor and Nurse," 20th Century-Fox, 1937
36. "Life Begins at College," 20th Century-Fox, 1937 (TV release title: "Life Begins in College")
37. "Charlie Chan on Broadway," 20th Century-Fox, 1937
38. "Second Honeymoon," 20th Century-Fox, 1937
39. "Love and Hisses," 20th Century-Fox, 1937
40. "Love Is News," 20th Century-Fox, 1937
41. "City Girl," 20th Century-Fox, 1938
42. "Happy Landing," 20th Century-Fox, 1938
43. "Sally, Irene and Mary," 20th

Century-Fox, 1938

44. "Walking Down Broadway," 20th Century-Fox, 1938
45. "Mr. Moto's Gamble," 20th Century-Fox, 1938 (Starring Peter Lorre)
46. "Josette," 20th Century-Fox, 1938
47. "Passport Husband," 20th Century-Fox, 1938
48. "Alexander's Ragtime Band," 20th Century-Fox, 1938
49. "Speed to Burn," 20th Century-Fox, 1938
50. "Straight, Place and Show," 20th Century-Fox, 1938
51. "Submarine Patrol," 20th Century-Fox, 1938
52. "Road Demon," 20th Century-Fox, 1938



In 1943, Lon Chaney Jr. played the last of Horrorodom's Big Four — Count Dracula in "Son of Dracula."

the coffin where he abides by day, Alucard expires. Frank is later found at the Caldwell house, finishing his work of bitter mercy in incinerating the corpse of Katherine. *

CALLING DR. DEATH

Doctor Steel Lon Chaney
Stella Patricia Morrison
Inspector Gregg ... J. Carrol Naish
Robert Duval David Bruce
Mario Steel Ramsay Ames
Mrs. Duval Fay Helm
Butler Holmes Herbert
Watchman Alec Craig
Fother Fred Gierman
Mother Lisa Golum
Coroner Charles Wagenheim
Marion Mary Hale
District Attorney

..... George Eldredge
Priest John Elliott

A Universal Picture. 1943. 63 min. Original Screen Play by Edward Dein; Directed by Reginald LeBorg; Associate Producer, Ben Pivar; Director of Photography, Virgil Miller, A.S.C.; Art Direction, John B. Goodman, Ralph M. Delacy; Director of Sound, Bernard B. Brown; Technician, William Hedgecock; Set Decorations, R.A. Gausman, A. J. Gilmore; Musical Director, Paul Sawtell; Film Director, Norman A. Cerf; Gowns, Vera West; Special Photography, John P. Fulton, A.S.C.

SYNOPSIS: Dr. Mork Steel is a well-known psychiatrist. For some time he and his wife, Moria, haven't been getting along and one night he sees her with another man. Steel,

ently alive. Meanwhile, Frank is in jail, having accused himself of murdering Katherine. The doctor tells the Sheriff she is alive, but her body is found in the vault. Katherine, now a vampire, transports herself from the morgue to Frank's cell, where she explains that her dread of death made her choose this way to make their love immortal. Her connection with Alucard has only been to learn his secret. Now she will make a vampire of Frank, but first he must destroy Alucard.

She helps Frank escape from the jail, he goes to the old drainage flume where Alucard's coffin is hidden — sets fire to the coffin, just as Alucard appears. Alucard is about to force Frank into the flames — when the sun rises. Cut off from

later found dead. The guests leave. There is a knock at the door. Count Alucard has arrived.

A few days later, the will is read. Katherine gets the plantation; everything else goes to her sister. That night Katherine and Alucard drive to a justice of the peace ... then return, married, to the plantation. Frank bursts in, draws a revolver. His bullets go through Alucard, striking Katherine.

Alucard, arranging Katherine's coffin in the vault, lets the family doctor, Brewster, see Katherine who is lying down in her bedroom, appar-

53. "Jesse James," 20th Century-Fox, 1939

54. "Union Pacific," Paramount, 1939

55. "Frontier Marshall," 20th Century-Fox

56. "Charlie Chan in the City of Darkness," 20th Century-Fox, 1939 (Also called "City of Darkness")

57. "Of Mice and Men," United Artists, 1940 (Lon Chaney, Jr., a star)

58. "One Million B.C.," United Artists, 1940

59. "Northwest Mounted Police," Paramount, 1940

60. "Man-Made Monster," Universal, 1941

61. "Too Many Blondes," Universal, 1941

62. "Billy the Kid," MGM, 1941

63. "San Antonio Rose," Universal, 1941

64. "Riders of Death Valley," Universal, 1941 (Serial)

65. "Badlands of Dakota," Universal, 1941

66. "The Wolf Man," Universal, 1941 (Special billing as Lon Chaney — No Jr. — and became monster great and studio's most valuable property.)

67. "North to the Klondike," Universal, 1942

68. "Overland Mail," Universal, 1942

69. "The Ghost of Frankenstein," Universal, 1942 (Chaney played monster)

70. "Keeping Fit," Universal, 1942 (Part of "America Speaks" series, service film for war-workers and armed services)

Screens First INNER SANCTUM MYSTERY!

CALLING Dr. DEATH

Starring
LON CHANEY
with
PATRICIA MORISON
J. CARROL NAISS
RAMSAY AMES
DAVID BRUCE



who would like to marry his nurse, *Stella* asks *Maria* for a divorce but she refuses to give it to him, explaining that she is unwilling to give up her position of security as his wife.

The following week-end *Maria* drives away with her lover, an architect named *Robert Stanton*. *Steel* is infuriated by her action and, getting into his own car, he goes for a long ride. On Monday morning he finds himself in his office with no memory of what he has done for the past thirty-six hours.

The same day police inform him that *Maria* has been murdered in a little cabin owned by *Steel*. Certain circumstances make the doctor fear that he may have killed her, and he tells *Stella* as much. Police suspicion, meanwhile, has fallen upon *Stanton* and he is arrested. To try to clear up his memory, *Steel* undergoes an hypnotic treatment and while in a sub-conscious state is questioned by *Stella* as to the events of the preceding week-end. When he regains consciousness she informs him that he has nothing to fear. She reports that he told her that he visited the cabin, and had a quarrel with *Maria* there, but that she was still alive when he left. Moreover, according to *Stella's* account of his sub-conscious statement, *Maria* was joined by *Stanton* just as *Steel* drove away.

Steel is now apparently willing to believe that *Stanton* is *Maria's*

J. Carroll Naish and Lon Chaney Jr. in a scene from "Calling Dr. Death," 1943.

71. "The Mummy's Tomb," Universal, 1942 (Chaney played mummy)
72. "Eyes of the Underworld," Universal, 1943
73. "Frankenstein Meets the Wolf Man," Universal, 1943 (Chaney played *Wolf Man*; Bela Lugosi played monster)
74. "What Are We Fighting For," Universal, 1943 (Part of "America Speaks" series, war-effort message for civilians)
75. "Frontier Badmen," Universal, 1943
76. "Crazy House," Universal, 1943
77. "Son of Dracula," Universal, 1943 (Chaney played *Count Alucard* — Dracula spelled backward)
78. "Calling Dr. Death," Universal, 1943
79. "Weird Woman," Universal, 1944

80. "Ghost Catchers," Universal, 1944
81. "Follow the Boys," Universal, 1944
82. "Cobra Woman," Universal, 1944
83. "The Mummy's Ghost," Universal, 1944 (Chaney as mummy)
84. "Dead Man's Eyes," Universal, 1944
85. "Here Come the Coeds," Universal, 1945
86. "House of Frankenstein," Universal, 1945 (Chaney as *Wolf Man*; Boris Karloff as *Dr. Frankenstein*)
87. "The Mummy's Curse," Universal, 1945 (Chaney as mummy)
88. "The Frozen Ghost," Universal, 1945
89. "The Strange Confession," Universal, 1945 (Later re-released as "The Missing Head.")
90. "The Daltons Ride Again," Uni-

murderer, but secretly his conscience troubles him more and more as the date of Stanton's execution draws near. He is hounded continually by an inspector who taunts him with his doubt about his own guilt. For a little while Dr. Steel suspects Mrs. Stanton, confined to a wheelchair, of Maria's murder and even goes to the extent of setting fire to the curtains in Mrs. Stanton's living room in order to find out whether or not the woman is really helpless.

A fire in Steel's office, which burns up his files, causes him to suspect Stella as the murderess. On the night before Stanton's execution is scheduled, Steel hypnotizes Stella and causes her to admit killing Maria.

It appears that Stella and Stanton were originally associated in a scheme to blackmail Maria, but that Stanton subsequently double-crossed the nurse by falling in love with the other woman. When Stella learned that Steel wanted to marry her and that Maria wouldn't give him a divorce, she killed Maria in order to free the physician. She intended marrying him for his money. With the mystery cleared up, Stanton is exonerated. Stella commits suicide by jumping out of the window. *

THE MUMMY'S GHOST

CAST:

Lon Chaney
John Carradine
Ramsey Ames
Barton MacLane

SYNOPSIS: 3,000 years ago, in ancient Egypt, lived the Princess Ananka, and a young man, Kharis. They dared love each other. But Ananka was a Priestess Initiate of Karnak, and such a love was forbidden. The Princess died, her soul cursed forever. Kharis was buried with her. But he never died. He was kept alive through the ages by means of sacred Tana leaves which give eternal life, to guard the tomb of his beloved. Yet one day, in modern times, an expedition entered the tomb and brought the body of Ananka to an American museum. The mummy, Kharis, followed, slew every member of the expedition, was at length consumed in flames.

But Kharis is indestructible. Today, Ahmed Bey, a newly consecrated priest, prepares to summon Kharis anew, to resume the search for Ananka and bring her back to the tomb she is destined to occupy for eternity. As he sets out on his mission, kindly Professor Norman sits up late in his Mapleton, New England home, puzzling over some ancient hieroglyphics. Suddenly, he seems to have solved something — the number 9. The formula — 9 Tana leaves boiled to make an elixir that gives eternal life! It is said that the Mummy will come for the precious brew wherever he is. And indeed, as the professor begins to prepare the elixir, the dogs begin barking for miles around, an atmosphere of terror pervades the night, and over the hills, toward the professor's house, the Mummy stalks.



Lon Chaney Jr. all wrapped up again for "The Mummy's Ghost," 1944.

At the same time, Amina, a beautiful young student of Egyptian parentage, wakes from sleep in a panic. Like a somnambulist, she rises, impelled by an unknown force, and walks steadily toward the professor's house. The Mummy has arrived only a few minutes before her — long enough to strangle the professor to death. Amina falls into a dead faint.

- | | |
|--|--|
| versal, 1945 | played <i>The Wolf Man</i>) |
| 91. "House of Dracula," Universal, 1945 (<i>The Wolf Man</i> lives happily ever after — almost) | 99. "There's a Girl in My Heart," Allied Artists, 1949 |
| 92. "Pillow of Death," Universal, 1946 | 100. "Captain China," Paramount, 1950 |
| 93. "My Favorite Brunette," Paramount, 1947 | 101. "Once a Thief," United Artists, 1950 |
| 94. "Laguna," (A short), Columbia, 1947 | 102. "Inside Straight," MGM, 1951 |
| 95. "Albuquerque," Paramount, 1948 | 103. "The Bushwackers," Realart, 1951 |
| 96. "The Counterfeiters," 20th Century-Fox, 1948 | 104. "Only the Valiant," Warner Brothers, 1951 |
| 97. "Sixteen Fathoms Deep," Monogram, 1948 (Re-make of same pic he'd made in 1934. In first version he played hero; in this version, he was villain) | 105. "Behave Yourself," RKO Radio, 1951 |
| 98. "Abbott and Costello Meet Frankenstein," Universal, 1948 (Chaney | 106. "Bride of the Gorilla," Realart, 1951 |
| | 107. "Flame of Araby," Universal, 1952 |
| | 108. "Thief of Damascus," Columbia, 1952 |
| | 109. "High Noon," United Artists, 1952 (Critics loved Chaney's <i>Martin</i> |

When she awakens, the *Mummy* is gone. The sheriff and a group of townspeople are surrounding her. Slowly, she becomes aware that she is suspected of murder. *Harvey*, a fellow student, who is in love with her, protests the accusation. The sheriff shrugs... circumstantial evidence... and orders *Amina* not to leave town during the investigations that are to follow.

Ahmed Bey and *Kharis* meet at the sarcophagus of the *Princess Ananka* in the museum. As soon as they take possession of her body, they will return to Egypt and their sacred mission will be completed. But the wrappings of the royal corpse fall to dust under *Kharis'* hands. Only one thing could have happened — the accused soul of *Ananka* has escaped, found refuge in another body. Now they must find it, bring it back to Egypt no matter what form it has assumed.

Meantime, *Amina* is falling prey to a nervous malady. Her hair is turning white; she begins to fear she is losing her reason. To help her combat the terror she feels, *Harvey* gives his dog, *Peanuts*, for protection. But here is no protection for one marked as she is. The night before *Harvey* is to marry her and take her away despite the sheriff's orders, *Kharis* comes to her house. Though asleep, *Amina* senses his presence — goes to meet him. As she faints, he picks her up and carries her off to a deserted mine a few miles distant. Here *Ahmed Bey* places her on a kind of altar, binds her fast, prepares the Tana leaves for her.

Now the little dog has succeeded in rousing *Harvey* and the townspeople who hurry in pursuit. *Kharis* and *Harvey* meet in hand to hand combat on a trestle that leads into the mine, but the battle is indecisive. At the same time, *Ahmed Bey* is wavering from his task; overcome by *Amina's* beauty, he is tempted to drink the Tana leaves himself — to share her eternal life far from the tombs of Egypt. But before he can do so, *Kharis* enters the chamber and strangles him to death. He then picks up *Amina* and begins to run with her.

And now a strange change is taking place in the girl. Her hair is completely white; her skin is beginning to shrivel — unnoticed by the *Mummy* as he runs with her to the top of the trestle. He gets across before the posse comes on his trail. Then he heads for a swamp at the edge of town. The others are only a few minutes behind him. Horror stricken — they watch him stride into the swamp, sinking lower in the mud and water — with *Harvey* desperately giving chase at the risk of his life, before his companions forcibly keep him on the dry land.

Now *Kharis* begins to sink down and down in the mud, and *Amina* with him. As he holds her body over his head, the others see... her face and body shriveled like an old woman. Only a moment — then the mud swallows them up... and a distant voice proclaims that those who defy the will of the ancient gods shall never find rest unto eternity.

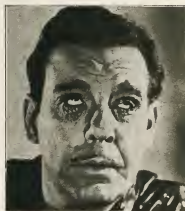
DEAD MAN'S EYES

CAST AND CREDITS:

Dave Stuart Lon Chaney
Heather Hayden Jean Parker
Alan Bittaker Paul Kelly
Captain Drury Thomas Gomez
Dr. Welles Jonathan Hale
Stanley Hayden ... Edward Fielding
Nick Phillips George Meeker
Attorney Pierre Watkin
Policeman Eddie Dunn
and Acquaintance
as Tanya Czoraki

SYNOPSIS: Dave Stuart (Lon Chaney) an artist in love with Heather Hayden (Jean Parker) is the

Lon Chaney Jr. playing a horror role without make-up (almost) in "Dead Man's Eyes," 1944.



- Howe)
110. "Springfield Rifle," Warner Brothers, 1952
 111. "The Black Castle," Universal, 1952
 112. "The Battles of Chief Pontiac," Realart, 1952 (Chaney as Chief Pontiac)
 113. "Raiders of the Seven Seas," United Artists, 1953
 114. "Bandit Island," Lippert, 1953
 115. "A Lion Is in the Streets," Warner Brothers, 1953 (Critics hailed Chaney in this)
 116. "Jivaro," Paramount, 1954
 117. "The Boy from Oklahoma," Warner Brothers, 1954
 118. "Casanova's Big Night," Para-

- mount, 1954
119. "The Big Chase," Lippert, 1954
 120. "Passion," RKO Radio, 1954
 121. "Tales of Adventure," Pathe, 1954 (TV film made from three pilots which never got to be a TV series)
 122. "The Black Pirates," Lippert, 1954
 123. "Flight from Adventure," American Releasing, 1955 (TV film made from three pilots for projected series)
 124. "Big House U.S.A.," United Artists, 1955
 125. "The Silver Star," Lippert, 1955
 126. "Not As a Stranger," United Artists, 1955 (Chaney best thing in it, said critics)
 127. "I Died a Thousand Times," Warner Brothers, 1955

victim of jealousy when *Tanya* *Czoraki* (Burnu Acquannetta), his model, who loves *Stuart*, switches acid bottles, causing him to become blind when he daubs his eyes to relieve the strain from overwork. This prevents *Stuart* from completing his master painting, a life-size likeness of *Tanya* and he tries to break his engagement to *Heather* because he does not want to burden her.

Dr. Welles (Jonathan Hale) reveals that *Stuart's* sight can be restored by transplanting the cornea from a dead man's eyes. *Heather's* father, *Stanley Hayden* (Edward Fielding), makes out a will which upon his death calls for the donation of his eyes to *Stuart*, so that an operation can be performed to give *Stuart* sight again.

In the meantime, *Nick Phillips* (George Meeker) a rejected suitor of *Heather's*, again courts *Heather*, believing that she will never marry *Stuart* because of his blindness. Her father interferes with *Phillip's* courtship.

Phillips takes to drink and is angered when *Heather's* father attempts to patch up the romance of his daughter with *Stuart*. He invites him to his home. *Stuart*, too, has sought solace from a bottle, having resented *Hayden's* good intentions. *Hayden* is found beaten to death by a cane, with *Stuart* in the room. *Heather* sees *Stuart* leaning over him. She accuses him of the murder. *Stuart* denies it.

In the meantime *Alan Bittaker* (Paul Kelly), a mutual friend of all

concerned, reveals to *Tanya* that he has always loved her. *Tanya* is acting as *Stuart's* nurse and has become closer to him in his affections. *Capt. Drury* (Thomas Gomez) a detective, in his investigation of the *Hayden* murder, concludes that *Stuart* might be telling the truth in denying he killed *Hayden*.

The suspicious actions of *Tanya* and *Bittaker* makes both suspects, especially when *Hayden's* eyes vanish on the eve of *Dr. Welles* eye operation on *Stuart*. But *Bittaker* recovers the corneas.

After the operation, *Stuart* pretends it was not successful. *Tanya* becomes convinced that *Stuart* will never love her, and that he still cares for *Heather*. She phones *Heather*, but when about to expose the murderer, her screams indicate to *Heather* that *Tanya* is being attacked. *Tanya's* battered body is found by *Capt. Drury*. Again suspicion flares in several directions. The movements of *Stuart*, *Phillips* and *Bittaker* on the night of the latest murder are closely checked. *Stuart* invites *Bittaker* to his apartment. He tells *Bittaker* that *Tanya* before she was slain, had told him who killed *Hayden*. *Capt. Drury* and others vitally interested in the case are sequestered in the apartment. The real murderer of *Hayden* and *Tanya* exposes himself by attempting a third murder. *

THE FROZEN GHOST

CAST and CREDITS:

Alex Gregor Lon Chaney
Maura Daniel Evelyn Ankers



George Keene Milburn Stone
Inspector Brant

..... Douglass Dumbrille
Rudi Poldan Martin Kosleck
Nina Coudreau Elena Verdugo
Mme. Monet Tala Birell

128. "The Indian Fighter," United Artists, 1955

129. "Manfish," United Artists, 1956

130. "The Black Sleep," United Artists, 1956 (Chaney a kind of monster again)

131. "Along the Mohawk Trail," ITC, 1956 (TV film made from episodes of "Hawkeye and the Last of the Mohicans," a TV series costarring Chaney)

132. "The Redmen and the Renegades," ITC, 1956 (Second of TV films made from "Hawkeye" episodes)

133. "The Long Rifle and the Tomahawk," ITC, 1956 (Telefeature from episodes of "Hawkeye and the

Last of the Mohicans")

134. "The Pathfinder and the Mohican," ITC, 1956 (Last of the TV films based on the "Hawkeye" series)

135. "The Indestructible Man," Allied Artists, 1956 (Chaney brought back from the dead)

136. "Daniel Boone, Trail Blazer," Republic, 1956

137. "Perdners," Paramount, 1956

138. "The Cyclops," Allied Artists, 1957

139. "The Defiant Ones," United Artists, 1958 (One of Chaney's best)

140. "Money, Women and Guns," Universal, 1958

141. "Le Casa Del Terror" ("The House of Terror"), Diana, 1959 (Chaney as a

Screen Play by Bernard Schubert and Luci Ward; Original Story by Harrison Carter and Henry Sucher; Adaptation by Henry Sucher; Director of Photography, Paul Ivano, A.S.C.; Musical Director, H.J. Salter; Art Direction, John B. Goodman, Abraham Grossman; Director of Sound, Bernard B. Brown; Technician, William Hedcock; Set Decorations, Russell A. Gausman, Ray L. Jeffers; Film Editor, Fred R. Feitshans, Jr.; Dialogue Director, Edward Dein; Gowns, Vera West; Directed by Harold Young; Associate Director, Will Cowan.

SYNOPSIS: Alex Gregor, known professionally as *Gregor the Great*, is broadcasting his famous mind-reading act one night when a skeptic in the studio crabs his act. The kibitzer has had just enough to drink to make him thoroughly objectionable. Asking his lovely assistant and fiancée, *Maura Daniel*, to step down a moment, *Gregor* invites the meddler to be hypnotized. The lout comes forward and acts in a very obnoxious manner. *Gregor* cannot refrain from wishing that the inebriate were dead. He gazes into the fool's eyes a moment and the man drops at his feet . . . dead!

Police Inspector Brant investigates and reveals that the man died of natural causes — a victim of weak heart and acute alcoholism but *Gregor* is convinced that he killed



Evalyn Ankars and Lon Chanay Jr. stand over the murder victim in "The Forzan Ghost," 1946.

the man as surely as if he had shot him with a gun. He is sure that he is the possessor of a horrible gift of being able to induce death with a hypnotic gaze. Despite the impassioned pleas of *Maura* and his manager and confidant, *George Keene*, he walks out of the studio resolved never again to perform as a mentalist. While *Keene* attempts to placate the reporters who wait for the heir of the *Gegor* millions, *Gregor* walks the streets contemplating suicide.

He finally returns to his apartment; and while he is still adamant in his decision to cease existence as *Gregor the Great*, he accepts *Keene's* plea to find a new interest. He does so when he joins the staff of exotic *Madame Valerie Monet*, proprietress of a wax museum. *Madam Monet*, a friend of long standing, welcomes him as a personable lecturer to the museum's customers. She does the costuming of the figures. The art work on the wax figures is done by eccentric *Rudi Poldon*, a strange man whose distorted body houses a brilliant, if warped, mind. *Rudi* lives in a strange world in which the wax figures seem to live. The remaining

mummy - turned - werewolf down Mexico way. Released in U.S. as "Face of the Screaming Werewolf," 1965)

142. "The Alligator People," 20th Century-Fox, 1959

143. "A Night of the Ghouls," Atomic Productions, 1959 (Sold to Allied Artists, never released. Working title: "Revenge of the Dead")

144. "Rebellion in Cuba," International, 1961

145. "The Devil's Messenger," Heartlion, 1962 (Made from episodes of Swedish TV series "Thirteen Demon Street")

146. "The Haunted Palace," American-International, 1963

147. "Law of the Lawless," Paramount, 1964

148. "Witchcraft," 20th Century-Fox, 1964

149. "Stage to Thunder Rock," Paramount, 1964

150. "Young Fury," Paramount, 1965

151. "Black Spurs," Paramount, 1965

152. "The World of Abbott and Costello," Universal, 1965 (Chaney in clip from "Abbott and Costello Meet Frankenstein")

153. "House of the Black Death," Medallion, 1965.

154. "Town Tamer," Paramount, 1965

155. "Apache Uprising," Paramount, 1966

156. "Johnny Reno," Paramount, 1966

157. "Night of the Beast," Taurus, 1966 (Scheduled for release in 1972 as "Blood of the Man Devil," it's never been shown)

member of the museum's staff is lovely little *Nina Coudreau*, teen-aged niece of *Madame Monet*.

Gregor seems to recover a little from his great sorrow that fringes on melancholia but the atmosphere about the museum is not healthy for many reasons not at first visible. *Madame Monet* is deeply in love with *Gregor*; *Nina* adores him in a school-girl, hero-worship manner; *Rudi* desires the fragile *Nina*; and *Gregor* still loves *Maura* who he has put out of his life. He has explained to her that he cannot permit her to marry a murderer.

One day *Maura* visits the museum searching for *Gregor* whom she continues to love despite his decision. *Monet* and she have a heated argument after which *Rudi* taunts *Monet* with words designed to make her believe that *Gregor* and *Nina* are in love. When both *Maura* and *Rudi* have left, *Gregor* walks in to confront accusations and a jealous outburst. Both *Monet* and *Gregor* lose their tempers. He looks at her with murder in his eye . . . and she drops to the ground.

Immediately all of the old accusations flood *Gregor's* mind as he flees to the street intent on self-destruction. Once again he is kept from such action when *Keene* urges him to see things logically. Together they return to the museum to find that *Madame Monet* has . . . disappeared. Although both *Gregor* and

Inspector Brant, who has been called in by *Nina*, are sure that *Monet* is dead, no action can be taken until the corpus delicti is found. Both *Gregor* and *Maura* have had heated arguments with the missing woman and both are considered as suspects while *Brant* searches unsuccessfully for the body. Neither *Monet* nor *Nina*, who also disappears shortly thereafter, can be found.

Either *Keene* or *Rudi* could have disclosed the whereabouts of the bodies for they are partners in a diabolical plan to drive *Gregor* insane with self-accusations. They plan to have him committed to an asylum whereupon *Keene*, his manager, as trustee of his large estate, can misappropriate his funds. *Rudi*, quite a student of medicine, has placed both *Monet* (who was only placed in a hypnotic spell by *Gregor*) and *Nina* in a state of suspended animation (the freezing process). As it is possible to keep someone in this condition for some time without any ill effects, they plan to revive them later and blame the blank periods on *Gregor's* hypnosis. Hiding the bodies has been easy. All that they had to do was to dress them appropriately and place them in the figure grouping in the display section of the museum.

When *Monet* dies while in the frozen state they are forced to dispose of both bodies (the dead *Monet* and the alive *Nina*) at once. This they plan to do in the large

furnace where the wax figures are molten. They almost succeed but *Gregor*, suspecting *Rudi*, places *Maura* in a hypnotic state, and while under the spell she can see *Rudi* and *Keene* at work. She regains consciousness in time to lead *Gregor* and *Inspector Brant* into the furnace room before *Monet* and *Nina* are committed to the flames. In the excitement that follows *Rudi* topples backwards into the furnace but *Keene* is left to stand trial for the betrayal of his friend. *

PILLOW OF DEATH

CAST AND CREDITS:

Wayne Lon Chaney
Donna Brenda Joyce
Julian J. Edward Bromberg
Amelia Kincaid Rosalind Ivan
Belle Kincaid Clara Blandick
Sam Kincaid George Cleveland
Capt. McCracken Wilton Graff
Bruce Malone Bernard B. Thomas
Mrs. Williams Fern Emmett
Sexton J. Farrell MacDonald
Vivian Fletcher Victoria Horne
A Universal Picture. 1945. 66 min.
Original Story by Dwight V. Babcock; Screenplay by George Bricker; Director of Photography, Jerome Ash, A.S.C.; Art Director, John B. Goodman, Abraham Grossman; Musical Director, Frank Skinner; Director of Sound, Bernard B. Brown; Technician, Jess Moulin; Set Decorations, Russell A. Gausman; Leigh Smith; Film Editor, Edward

158. "Welcome to Hard Times," MGM, 1967
159. "Hillbillies in a Haunted House," Woolner Brothers, 1967
160. "Dr. Terror's Gallery of Horror," American General, 1967 (Re-released in '68 as "Gallery of Horror"; shown on TV as "Raturn from the Past")
161. "The Far Out West," Universal, 1967 (Made from episodes of TV series "Pistols 'n' Petticoats," starring Ann Sheridan. Chaney appeared on show frequently.)
162. "Buckskin," Paramount, 1968 (Working title: "The Frontiersman")
163. "Spider Baby," American General, 1968 (Made in '65, also released in '68 under title: "Cannibal Orgy, or the Maddest Story Ever Told," and distri-

buted by International. Chaney starred.)

164. "A Stranger in Town," National Educational Television, 1969 (Re-tecast in 1970 and '71 as "The Children's West")
165. "Fireball Jungle," Americana, 1969 (Also called "Jungle Terror")
166. "Dracula Vs. Frankenstein," Independent International, 1971 (Made in '69, also shown as "The Blood Seekers," "Blood of Frankenstein," "Frankenstein's Bloody Terror," "Frankenstein's Bloody Horror," "Satan's Blood Freaks")
167. "The Female Bunch," Dalia, 1971 (Made in '69 as "A Time to Run." Billed as Lon Chaney, Jr., for first time in 25 years.)

Curtiss; Gowns, Vera West; Dialogue Director, George Bricker; Special Photography, John P. Fulton, A.S.C. Directed by Wallace Fox; Produced by Ben Pivar.

SYNOPSIS: Maybe it's just small town gossip coupled with curiosity — but the folks who live near the dark, sinister-appearing *Kincaid* mansion refer to it as a spooky old house. The fact remains that dictatorial *Belle Kincaid*, her brother, *Sam*, and *Amelia*, a poor relation who acts as housekeeper, are strange people. Tonight is the first time *Belle* has ever been seen returning home after dark. And *Donno Kincaid*, the niece — she ought to be ashamed of herself, running around with her employer, attorney *Wayne Fletcher*, a married man. But *Donna* is not ashamed of her feeling toward *Wayne*, she loves him, and he loves her. His wife, *Vivian*, hasn't been a wife to him since *Julian*, a spirit medium, convinced her that she possessed occult powers. A man can hardly be happy in a home filled with spirit rappings and phony seances. *Donna* knows just how *Wayne* feels, for *Belle* and *Amelia* are also disciples of the suave *Julian*. They are convinced that the old *Kincaid* home is full of the ghosts of departed *Kincaids*, and indeed the nights are often filled with strange screams, and the rattling of chains.

Uncle Sam doesn't believe in the nonsense any more than *Donna* does, but it is *Belle* who rules the family, and controls the family fortune. *Belle* reveals to *Sam*, when she returns, that she has been calling on *Vivian Fletcher* — telling her to have her husband fire *Donna*. That should put an end to the affair. *Donna* is out now, she's working overtime at *Wayne's* office for a change. He brings her home, leaving her with the news that she is going to force *Vivian* to give him his freedom.

As *Donna* enters the house, good-looking *Bruce Malone* comes from his hiding place in the bushes. He can remember when *Donna* returned his love — when they were childhood sweethearts. He wants to protect her now — but *Donna* tells him that she needs no protection!

Wayne Fletcher doesn't get a chance to have a show-down with *Vivian*, for when he returns home *Police Captain McCracken* is there — and so is *Julian*. *Vivian* is dead — killed by suffocation — murdered! *Wayne* is deluged with questions.

What time did he get home for dinner? What time did he return to the office? Trying to protect *Donna*, and trying to remember the exact time of his return to the office, he becomes confused and vague. *Julian*? He came to the house because he had a psychic presentiment that something was wrong. Suspicion points at *Wayne* when the story of his new romance comes to light, and he is taken to jail.

Julian accompanies *McCracken* when he goes to question the members of the *Kincaid* household. *Belle* is rather happy about the whole affair. *Donno's* temptation is gone. As for her, she wasn't out of the house. Oh no? A neighbor reported that she was out of the house. Faced with the accusation, she admits she did call on *Vivian Fletcher* — persuaded her to have *Wayne* fire *Donna*. *Wayne* drove in just as she left — he must have killed her after *Vivian* demanded that he fire *Donna*. *Donna* is the only one who is firmly convinced that *Wayne* could not have killed his wife. *McCracken* is inscrutable, but he's forced to release *Wayne* the next day when he fails to find any concrete evidence against him.



That night, *Julian* holds a seance, and the voice of *Vivian* accuses *Wayne* of the murder. *Belle* and *Amelia* are convinced that the attorney did murder his wife in order to marry *Donna*. *Donna* is confident that *Julian* is trying to pin the murder on *Wayne* in order to protect himself. This contention seems to be borne out when *Julian* — at the invitation of *Belle* — moves into the *Kincaid* mansion . . . and *Uncle Sam* is killed. It is revealed, after *Sam's* death (by suffocation) that he had been checking on *Julian's* past. He had discovered that *Julian* was a vaudeville performer — a ventriloquist. Certain strange happenings seem to be explained by this — and *Julian* is jailed.

The strange happenings? *Wayne* was awakened by the wraith of

Vivian who led him to her crypt in the cemetery — taunting him with accusations as he pursued her. Yet, when *Captain McCracken* entered the crypt, *Vivian's* body was gone. An ex-ventriloquist turned medium could have engineered such a phenomenon. *Wayne* and *Donna* learn that *Julian* was not responsible for the disappearance of the corpse, however, when they follow *Bruce Malone* through a sliding panel in the old house. The panel hides the entrance to a hidden tunnel that connects with the *Malone* home. In its they discover *Vivian's* body . . . and *Bruce*, who has taken this step to try to scare a confession out of *Wayne*. He loves *Donna*, and he wants to protect her from the man he believes to be a murderer. Or does he? Could he have committed the murder in order to frame *Wayne*, and remove him as a competitor for *Donna*?

Belle is the next victim of the killer — but by this time everyone is so confused that *McCracken* gets garbled accounts of the happenings. Certainly there is no evidence to warrant detaining *Julian*. He returns to the *Kincaid* home just in time to keep *Amelia* from killing *Donna* and *Wayne*. She has imprisoned them in an old storeroom, and has connected a gas pipe to the ventilator of the room. She blames them for the whole affair — and for *Julian's* incarceration.

Once released from the room, *Wayne* makes the others go to bed. He has to think the whole thing out. He is dozing in the parlor when the wraith of *Vivian* appears once more. She recalls how he put a pillow over her head to murder her. She recalls how he murdered *Belle* and *Sam*. *Wayne* recalls the murders as he converses with this spirit of his wife.

Donna, attracted by his crazed actions and his hysterical voice, enters the room in time to hear his admission. She knows now, warns the wraith, you'll have to kill her. *Wayne* is gentle as he smothers her head in a pillow. She is just losing consciousness when the police, led by *Bruce*, enter the room. The others cannot see the wraith as *Wayne*, now completely mad, sees her beckon to him. They are too late to stop the psychopathic killer as he follows the wraith out the window. There is a crash of glass, and *Wayne* hurtles down as *Bruce* attempts to comfort *Donna*.

Prologue: His Own Kind of Monster

"A fellow's not smart to be a second-string halfback at the same college where his father made All-American. Even if he makes the varsity, too much is expected of him. He should go to a different school."

Lon Chaney, Jr. tried very hard to go to a different school from his celebrated father — most especially a different acting school. But from the very start of his career, he was expected to do the same kind of things that had made his father famous — and sometimes in exactly the same way.

"I couldn't," he later confessed sadly. "Nobody ever did successfully."

Even after he'd achieved some success of his own, "People would ask me to duplicate some of Dad's roles, then they'd look at the results and say, 'Nopel! You'll never be as good as your father.'" He remembered most painfully, the words of a famous producer, published in a newspaper during the late thirties. "Lon Chaney, Jr.," said the producer, "just doesn't have his father's talent, and the public will never accept less."

The public never had to accept less. Whatever his roles, Lon Chaney, Jr. had a talent all his own, and once they were allowed to discover it, audiences thought his gifts were just fine. Lon Chaney, Sr. may have been the monster great of the 1920s, but to fans of the forties, fifties — and even into the sixties — it was Lon Chaney, Jr. who thrilled and chilled them.

"*Frankenstein*, *Dracula*, the *Mummy*, the *Wolf Man* . . . played 'em all," he would one day say proudly. Some of them, he was quick to point out, he played the second time around, though he always added something new and fresh to the characterizations. "But the *Wolf Man*," he beamed, "he was mine, all alone."

Nobody could ever take that away from him and nobody ever tried. The sheer volume of his monster movies, and the quality of more

than a few of them, are enough to make him an important figure in the annals of horror films. His creation of the *Wolf Man* puts him on a par with the greats — Boris Karloff, Bela Lugosi, even Lon Chaney, Sr. Nor was the *Wolf Man* his only creation or triumph. There were a number of films in which the critics hailed his work as high unto art.

But it took both Lon Chaney, Jr. and his critics much longer than it did the public to realize the worth of his talent. As a matter of fact, it took Chaney longer than the critics to accept himself as a fine actor.

At the height of his career, when everybody else had stopped comparing him with his father, Chaney, himself, would make the comparison, always coming out second-best in his own mind. He repeatedly confessed in public that he didn't ever expect to become as great as his father. In a more generous mood toward himself, he'd say, "I'd like to be as good as my dad, but I've got a long way to go."

Though he was genuinely proud of his own accomplishments, it took Lon Chaney, Jr. years to finally stop apologizing for the fact that he was not his father. And even after he'd climbed out from under the shadow of his forebear's name, he never did lose his awe for the man who brought him into this world. It was an awe that preceded the public's by many years — that went way back to Chaney, Jr.'s childhood. And if in later years, it made Lon Chaney, Jr. sometimes behave as though he were carrying a name that did not quite belong to him, well, the truth is that it didn't. It was a name forced on him by his father's fame long after he, himself, had grown to manhood.

Lon Chaney Sr. in "Outside the Law," 1921. Lon Chaney Jr. was intensely proud of his father, but the silent star did not want his son to follow in his footsteps.



Chapter One:

"There wasn't much my father couldn't do!"

He was born Creighton Tull Chaney, on February 10, 1906, just outside of Oklahoma City. His dad, Lon Chaney, and mother Clea Creighton, were touring actors — or vaudeville performers — depending on what kind of paying jobs were available.

There are two stories that account for the Chanays' presence in Oklahoma City. One tale is that they were performing in a local theater there. The other is that the Chanays were passing through and had to leave their train because Creighton was making his way into this world a little bit early.

In any event, the delivery took place in a cabin on the wintery shores of Belle Isle Lake. Creighton's paternal grandparents, the Chanays, were deaf mutes, and when the tiny baby did not cry out at birth, it must have given his mother a moment of pure panic. But his father, realizing that the baby couldn't cry out because he wasn't breathing, plunged him into the icy

Belle Isle waters to shock breath into him. That's the story Lon Chaney, Jr. would tell all of his life, in a voice always filled with love and wonder for the man who'd not only sired him, but actually given him breath.

At birth, Creighton weighed only two and a quarter pounds, and his father fashioned a primitive incubator out of a shoebox lined with cotton flannel to tote the tiny creature around in. He also massaged the baby's muscles regularly, sure that would make the child bigger and stronger.

Ultimately, Creighton would grow into a man six-foot three and a-half, weighing 225 pounds, so the elder Chaney must have been doing something right. But even back then, the physical therapy was paying off. By the time he was six months old, the kid who'd been born in a trunk and carried around in a shoebox was able to make his first stage appearance.

For the first few years of his life, Creighton traveled with his parents, never staying in any one town for more than a week at a time. He slept in a hammock over his father's dressing table.

"Of Mice and Men," 1941, co-starring Lon Chaney Jr. and Burgess Meredith. Critics applauded Lon as the dim-witted Lennie.

"My dad wove the hammock out of string. There wasn't much he couldn't do. He even made my mother's clothes and mine."

The world may not have discovered Lon Chaney just yet. But clearly, in his young son's mind, he was already becoming a legend.

For Creighton those years were the toughest — and perhaps happiest — of his life. He likened his father and himself to Charlie Chaplin and "The Kid," and long after he became Lon Chaney, Jr. he loved telling funny stories about their hard times and adventures. His favorite was about Christmas when they were down to their last cent. His father dressed him in a voluminous coat and took him to a saloon that offered a free lunch. The elder Chaney then proceeded to do a dance, in hopes of prying some loose change out of the patrons. And while all eyes were on him, Creighton filled his pockets with bread, sandwich makings, pretzels and whatnot, for the next few meals.

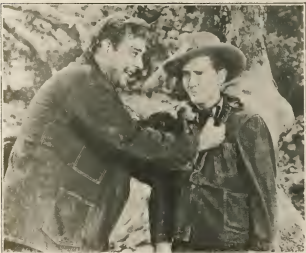
"And do you know what he did when we got home? After I was asleep, he went out, broke a limb off a park tree, fixed it up in a box in our room, and spent the whole night making decorations for it out of a roll of red crape paper.

"We were some team . . . partners. My dad even worked out a trapeze act for us."

The elder Chaney was, indeed, an imaginative and clever man, and must have been something for a young boy to look up to. However, some people who knew Creighton back then described him as a somber, silent child. Lon Chaney, they said, was a strict believer in hard work and old-fashioned discipline, and thought children should be seen and not heard — in public anyway. Years later, his son would say, "I was brought up kind of old-fashioned. He (his father) was the boss." And Creighton never questioned his authority.

"The boss" thought the theatrical atmosphere in which he and Clea were forced to live was unwholesome for a child, and Creighton was periodically sent to live with his grandparents, the Chanays, who lived in Colorado Springs, a resort area in the center of the state.

Creighton adored his grandparents, and spoke of them frequently and affectionately all of his life,



though the separation from his parents was difficult for him.

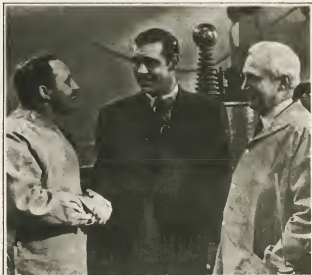
They were reunited for a time in 1912, when Cleve Creighton became the star of the Kolb and Dill Stock Company on the West Coast, and Lon Chaney, Sr. became their stage manager. They toured the Coast, and when they arrived to do their stuff in Los Angeles, Chaney discovered the movies.

Movies were the most practical thing he'd ever bumped into. For one thing, they were shot during the day, while his stock company worked at night. There was always a call for extras, and he could fill those calls daytimes, and still be a stage manager at night. What's more, he was a man of tremendous energy, and found he could be an extra in three or four movies at a time.

Casting directors, impressed with his energy, began giving him bits and small roles, and Lon Chaney never left Hollywood.

It was sometime during this period that Lon Chaney and Cleve Creighton were divorced. In later years, at the height of his success, when he was being interviewed about his childhood, Lon Chaney, Jr. never talked about his parents' divorce. In fact, at that point, he rarely mentioned his mother. But in the late fifties, he did sell the story of his father's life, which he'd scripted himself, to Universal Studios. It was the basis for the film, "The Man of a Thousand Faces."

Lon Chaney Jr. and Betty Field, the girl he loves and accidentally kills in "Of Mice and Men," the film based on John Steinbeck's popular novel and play.



The film portrays Cleve as a woman whose mind is affected by the fear that her son would inherit her in-law's affliction — that Creighton might be born a deaf mut. Her mind remains affected long after it's obvious that her son can hear and talk. That and her desire to continue her career, claims the film, destroy the marriage. Since it was her son who wrote the original script maybe there is a germ of truth to the screen story. However, Lon Chaney, Jr.

Lon Chaney Jr. shakes hands with Lionel Atwill, the mad scientist who will turn him into a "Man-Made Monster," 1941. It was Lon's first horror-film.

would afterward claim that on the day he delivered the script, Universal hired five authors to rewrite it, and after the film's release, he claimed it was an inaccurate account of his father's life.

Whatever the reason, there was a divorce and, by 1914, Lon Chaney, Sr. had remarried. The lady was Hazel Hastings Bennett, and according to one film magazine, she was just the opposite of a "cruel stepmother, for this warm, loving woman gave young Creighton Chaney the first real home he ever had."

No doubt Hazel was a warm and loving woman, but again, at the height of his career when he was constantly being questioned about his childhood, Lon Chaney, Jr. didn't mention her much. In fact, one gets the feeling, reading those interviews, that it was Grandma and Grandpa Chaney who gave him his first feeling of what a real home could be like.

"When father went out on tour or on a long location trip, he'd send me





In "Too Many Blonds," 1941, Lon, right, played a truck driver with cultural aspirations.

back to Colorado Springs to visit with Grandmother and Grandfather Chaney." The fact that they were deaf mutes never seemed to phase him at all. He learned to sign, and later claimed it was like pantomime and helped him with his acting. It certainly helped when he was called upon to play mutes in several films. But more important was the fondness and good humor with which he remembered his visits.

"Grandpa was a barber in one of the best hotels there and he was very well liked by the most important men because he didn't talk their head off! I learned to dence in a deaf-mute club in Colorado Springs. We certainly had some good times there!"

Meanwhile, Lon Chaney, Sr.'s career was flourishing. In 1919, he made a film called "The Miracle Man," and it was a miracle, indeed. For the rest of his life, he would be a star, "the men of a thousand faces," as he was called in the twenties.

Creighton wasn't very affected, materially, by his father's fame or fortune. What the world had just discovered, he'd always known — his father was great. He was going to Hollywood High now, with the likes of Joel McCrea and Fay Wray, and making a pretty good name for himself as an athlete. He was six

feet tall, and despite the fact that he weighed only 125 pounds, did pretty well at tennis, basketball and football. He was an independent sort of kid who spent his after-school hours and vacations working as a butcher's boy, boiler-maker, plumber, fruit-picker — you name it.

He was also learning a lot at home. He'd sit and watch his father work out the makeup for his roles. Cheney, Sr. was a perfectionist, and would spend six or seven hours at his art. But he tried to impress the fact upon his son that there was no glamor in it. It was just a business. "Dad never wanted me to be an actor so he never made it attractive to me."

But he would occasionally take young Creighton on tour with him, and even let him do some stand-in work in his films. However, when Creighton expressed a serious interest in acting, Papa said, "No!" And as Creighton said, Dad was "the boss."

"When the old man said one movie-actor in the family was enough, there was no argument. Dad didn't want me to be an actor because he had taken too many bumps himself. His idea of someone to look up to was the head teller of a bank. He wanted me to become something like that."

Creighton never even gave him an argument. "I went to business college," and fulfilled his father's dream. At 19, he became the secretary of a company called General

Water Heaters — the youngest executive-officer of a million-dollar corporation on record at the time.

In the late twenties, he married his first wife, Dorothy, and within the next few years, they'd had two sons, Lon and Ron.

The elder Chaney couldn't have been happier. But his happiness was short-lived. In 1930, Lon Chaney died of throat cancer.

"I can remember the huge funeral services," his son said later, "the crowds fighting and scrambling to get in, the organ playing 'Laugh, Clown, Laugh.' The big studios closed down for five minutes as a tribute. Then Hollywood picked up its newly acquired sound and forgot."

Well, not quite — as Creighton Chaney would discover soon enough. It might have been better for him in some ways if Hollywood had forgotten.

Chapter Two:

"They had to starve me to make me take this name!"

Once his dad died, Creighton Chaney was able to begin fulfilling his own dreams. But the habit of pleasing his father was so strong, it took him another two years to do just that. Even then, it took a kind of round-about set of circumstances to finally make him break with his father's wishes.



Following his triumph in *"The Wolf Man,"* Universal cast Lon Chaney Jr. in Boris Karloff's old role in *"The Ghost of Frankenstein,"* 1942.

Creighton had a deep interest in music and had taken to doing some song-writing. In 1932, though still with his heater company, he thought he'd written a song good enough to sell. So off he went to one of the movie studios where he knew a guy who might help him sell it.

Instead, he met another guy who told Creighton he really ought to be in pictures; he was a marvelous type, etc., etc., and yes, he was definitely going to give Creighton a call and a job.

Did Creighton really want to be an actor? On the word of a perfect stranger, he quit his job. "I waited seven months for that call." It never came.

But that broken promise served a



In *"The Ghost of Frankenstein,"* Bela Lugosi played Ygor, the role he created in *"Son of Frankenstein."* Sir Cedric Hardwicke was *Dr. Frankenstein*, and Lionel Atwill was the doctor's evil assistant who keeps the plot boiling.

Lon Chaney Jr. is about to carry off Evelyn Ankers, but Bela Lugosi tries to restrain him, in *"The Ghost of Frankenstein."*



purpose. It took Creighton out of the business world, showed him how much he did want to be an actor, and what better time to start then now, when he was out of a job anyway.

For the first time in his life, Creighton took advantage of his father's name. He approached an executive his father had known at RKO and asked for a job. He tested and got a contract.

Right from the start, the pressure was on to change his name to Lon Chaney, Jr. It posed a conflict for

Creighton. Because his father had died at a relatively early age, Creighton wanted to see the name carried on in films, but he also felt that his father's talent was so great and unique that perhaps he had ought to be the only Lon Chaney in the business. Most of all, however, Creighton felt he was not good enough to bear that name — not yet anyway. He refused and the studio capitulated — for the time being.

His first film was *"Girl Crazy"* in 1932. He was a chorus dancer. He next did a small role in *"Bird of*



Lon Chaney Jr. returned to his old role as Lawrence Talbot in "Frankenstein Meets the Wolf Man." Bela Lugosi played the Monster, discovered frozen in a cake of ice.

Paradise," was edited out of "The Most Dangerous Game," and starred in "The Last Frontier," a Western series. So far, he was still too new for the critics to notice — and they hadn't discovered he was Lon Chaney's son just yet.

In 1933, he landed the role of a stuntman in "Lucky Devils," and did manage to get some nice reviews for the featured role. He also composed a song used in the film.

In "Scarlet River," that same year, he played his first top villain, and the critics who designed to notice him began to make their odious comparisons. But Creighton didn't mind. He was learning, and the name Creighton Chaney was at last becoming familiar to a movie-going public.

Though still under contract to RKO, he did a serial "The Three Musketeers," for Monogram, and the following year, 1934, he starred in his first feature, "Sixteens Fathoms Deep," for the same studio. The picture got horrible reviews, and it was beginning to occur to movie reviewers that Creighton Chaney was Lon Chaney's son. So how come he wasn't better? Was this just the son of a famous father, using his name to get ahead?

His last film for RKO was "Captain Hurricane," and he was billed



for the first time as Lon Chaney, Jr. He was no longer under contract to the studio at that point, and from here on, he could count on work only if he billed himself as Lon Chaney, Jr.

He hated doing it, and said, "I am most proud of the name Lon Chaney, because it was my father's and he was something to be proud of. I am not proud of Lon Chaney, Jr. because they had to starve me to make me take this name!"

The name change did not help. He played supporting roles and featured roles in B-films, did only bits in A-films. He did get some villain roles, but none that showed him to

any real advantage. According to Chaney, even now, the studios wanted to take full advantage of the name and would have been happy to use him in precisely the same way Lorr Chaney, Sr. had been used. But, "they expected me to learn in twenty minutes what it had taken my father twenty years to master." So it was back to the bullpen and some pretty wretched roles for the next few years.

It was a very discouraging time, and Lon Chaney, Jr. admitted, "I was a pretty stinking actor when I first arrived." But he was willing to learn. He took drama courses under a phoney name at Fairfax High

Bela Lugosi and Lon Chaney Jr. face each other in a scene from "Frankenstein Meets the Wolf Man."

School in Hollywood.

"After three sessions," remembers Chaney, "the instructor told me, 'You know as much about this as I do,' and gave me half the class to teach!"

He next went to a famous drama coach, who said, "I have nothing to teach you."

Apparently he had learned something in the past three years, if someone would just give him a chance to show it.

He spent the next two years doing a variety of films, the best of which may have been "The Singing Cowboy" and "The Old Corral," both starring Gene Autry. At least



Lon Cheney Jr. in one of his many Western roles — with Thomas Gomez in "Frontier Bedmen," 1943.

he got to play the top villains in those. He also spent lots of time "between engagements."

At about this point, his first marriage broke up. He later claimed that he gave Dorothy everything, including anything his dad had left him. But if he was having a miserable time of it personally as well as professionally, it didn't last for long. On October 1, 1937, he married former model Patsy Beck, who would remain his wife for the next thirty-six years of his life. He also got a contract with Twentieth Century-Fox.

His marriage was a much better deal than his movie contract. For the next two years, he would appear in two dozen films, occasionally in a featured role, but mainly in bits and sometimes even crowd scenes. It was humiliating and did, indeed, make him a target of all who were watching "Lon Cheney's son" very closely. There were a few public suggestions that he get out of the business now—before he broke everyone's heart including his own.

Chapter Three: Lennie . . . The Wolf Man . . . and Stardom

It was the lowest point of Lon Cheney, Jr.'s life, but he was not

Thomas Gomez and Lon Cheney Jr. in another scene from "Frontier Bedmen," filmed at the same time, and on a stage adjacent to the remake of "Phantom of the Opera."





Virginia Christine is carried by Lon Chaney Jr. in "The Mummy's Curse," 1944.

ready to give up. Instead, he looked for work in another area of the acting business — live theater. After all, he'd spent his early childhood in one theater after another, so he ought to know something about it. And at this point in his career, almost nothing could hurt.

The brief transition from films to theater turned out to be the luckiest, smartest move of his life. A West Coast production of John Steinbeck's "Of Mice and Men" was being planned. It had been a smash on Broadway. The role of *Lennie*, an itinerant farm worker with a heart of gold and a brain too tiny to control his huge body and superhuman strength, had made a Broadway star of a young actor named Broderick Crawford.

Lon Chaney, Jr. won the *Lennie*

role in the West Coast production. He was dead broke at this point, and claimed that the finance company had repossessed just about everything he and Patsy owned. In the forty-eight hours before the play opened, said Chaney, he and Patsy didn't have enough money to eat.

On opening night, Lon Chaney, Jr. took no less than fourteen curtain calls. He was brilliant, sensational — and was signed to do the film version by United Artists. The film, made in 1939 and released in 1940, did for Chaney in films what it had done for him on stage. It made him a star. It's considered by most critics his very best film, and certainly remained one of his favorite roles.

Intelligent reviewers gave Chaney his very due praise — and let it go at that. But the same type of critics who'd once said he couldn't hold a candle to his father now insisted Lon Chaney, Jr. was exactly like his father. It was a little unnerving, but

not enough to spoil Chaney's joy. At long last, he'd gotten a great role and showed them what he could do. "They let me play *Lennie* my own way." And so far as Chaney was concerned, *Lennie* was "the biggest, sweetest, most lovable man that ever happened." And in Chaney's hands he was heartbreakingly so.

RKO, at that point, took another long, hard look at Lon Chaney, Jr. Maybe they'd been wrong about him the first time around. Maybe he was a chip off the old block after all. "Of Mice and Men" wasn't a horror film, it's true, but *Lennie* was a grotesque. They were planning a remake of "The Hunchback of Notre Dame." Maybe Lon Chaney, Jr. could recreate Lon Chaney Sr.'s role.

Lon Chaney, Jr. hesitated. He'd never really wanted to follow in his father's footsteps in that way, never wanted to go into competition with



"The Mummy's Curse" was Lon Chaney Jr.'s third time out as the moldy one.



Lon Chaney Jr. about to put the bits on Robert Paige in "Son of Dracula."

his dad. This would keep all the old comparisons going. But it soon became evident that the comparisons were inevitable, even now, and Lon, having tasted of the big apple of success, wanted more. He tested.

RKO turned him down. It wasn't that they didn't like his test. They liked it very much, in fact. It was just that what they first suspected was true. Lon Chaney, Jr. was no Lon Chaney, Sr. And if they couldn't have an exact duplicate, they wanted someone else entirely — Charles Laughton to be exact.

But British Charles Laughton was having trouble with the American Internal Revenue Service, and there was talk that he might not be able to work in this country. RKO did like Lon enough to promise him the role if Laughton couldn't do it. Laughton however, solved his tax problems and made the film.

If Chaney was hurt, he had no time to brood about it. Hal Roach, who'd produced "Of Mice and Men," featured him prominently in the prehistoric drama, "One Million B.C." (1940). Chaney played *Ak-hoba*, the maimed, grizzled cave-man-type leader of the hill people. Since the time was prehistoric, it was presumed that man could not yet speak, and a great deal of panto-

miming was called for. Lon's knowledge of sign paid off, and he managed, with barely a few grunts and growls, to display an enormous range of emotions.

Chaney wanted to do his own makeup for the scarred *Ak-hoba*, but the makeup artist's union said no. All the same, the makeup was pretty frightening, and the acting so impressive, that Lon Chaney, Jr. reminded everybody of — you guessed it — Lon Chaney, Sr. Most impressed was Universal Studios, who decided they could give Chaney the same kinds of roles his father played and make it pay.

Again Chaney hesitated. But success beckoned. Besides, if these attempts to turn him into another Lon Chaney, Sr. were going to go on forever, maybe he ought to stop fighting it.

Universal starred Chaney in his

first monster film, "Man Made Monster," in 1941. He played a circus showman turned into an electric monster. Learning from his experience with *Lennie* that almost any part, from villain to monster, can be played with a certain amount of sympathy, he was very appealing as the monster. The movie, however, was not — not at the box office, at least.

After a comedy and several Westerns, Universal was ready to try Chaney in a monster movie again. The year was 1941, the film was "The Wolf Man" — and it put Chaney on the monster map forever.

Lon Chaney Sr. had played a vampire in "London After Midnight," 1927, so when Junior played "Son of Dracula," he really was son of *Dracula*!





Lawrence Talbot (Lon Chaney Jr.) returns to the English estate of his father, Sir John Talbot (Claude Rains), after years in America.

"The Wolf Man" is pretty simple monster fare compared to some. Lawrence Talbot (Chaney) is bitten by a werewolf (Bela Lugosi) and is thereby turned into a werewolf himself. The excellent cast, which included not only Bela Lugosi, but Claude Rains and the venerable Maria Ouspenskaya, certainly helped raise the film far above the average. Chaney's portrayal of Talbot made it a classic.

"All the best of the monsters," Chaney would say much later,



At the carnival, Talbot and Gwen are troubled by the gloomy prediction of a fortune teller.

dropped. Chaney spent the next few years fighting the "Lon Chaney" billing, but the studio won.

Chaney worked very hard on "The Wolf Man," not only on the characterization, but in terms of what he went through so the makeup and special effects would be just right. It took a daily five-hour makeup session to turn him into the Wolf Man. But tougher than that was the slow-motion process by which Talbot turned into the Wolf Man before the audience's very eyes. The transformation took minutes on screen. It required twenty-four grueling hours to shoot it. But all the hard work, his own perfect-

"were played with sympathy. That goes for my father, Boris Karloff, myself and all the rest. The Wolf Man didn't want to do all those things. He was forced to do them."

With this philosophy, Chaney turned Talbot into the most sympathetic monster of all time — a potential saint among all creatures natural, unnatural or supernatural.

Chaney got special billing in the film. He was introduced as "Lon Chaney, the new character creator." Now even the "Jr." had been

One night Talbot, accompanied by Gwen Conliffe, the girl he loves (Evelyn Ankers), and some friends, goes to a nearby gypsy carnival.

tionist attitude, paid off. The film was fantastically popular and Chaney became Universal's top star.

It was during those years that Chaney recreated Boris Karloff's *Frankenstein* monster, in "The Ghost of Frankenstein," 1942, and the *Mummy* in "The Mummy's Tomb," 1942, "The Mummy's Ghost," 1944, and "The Mummy's Curse," 1944, as well as Bela Lugosi's *Dracula* in "The Son of Dracula," 1943.

As the *Frankenstein* monster he was reunited with Bela Lugosi (Ralph Bellamy and Lionel Atwill, who were part of the "Wolf Man" cast, also joined Chaney for the

on the neck terrifying, but strangely attractive.

He also recreated his *Wolf Man* role several times. In "Frankenstein Meets the Wolf Man," 1943, he was again teamed with Lugosi and Ouspenskaya. Lugosi played the *Frankenstein* monster, whom Talbot revived in hopes of finding Dr. Frankenstein's formula to end his werewolf curse. In "House of Frankenstein," Chaney, as Talbot, was teamed with Boris Karloff himself, who played not the monster, but the mad doctor. (Glenn Strange played the *Frankenstein* monster, J. Carroll Nash played Igor and John Carradine played *Dracula*.) In "House of Dracula," 1945, Larry Talbot does,



Holding the silver-handled cene that will eventually be used to end his ordeal, Talbot, Gwen, and their friend Frank Andrews (Petric Knowles), leave the carnival. Later that night, Talbot is attacked by a werewolf.

Frankenstein recreation).

His various incarnations as the *Mummy* gave Chaney his toughest time. He hated the heavy makeup and wrappings which were uncomfortable to the point of being painful. What's more, said Chaney, they wouldn't use stuntmen or stand-ins because they also hated the makeup. So he had to do everything himself, and had some pretty bad accidents.

As Count Alucard (*Dracula* spelled backward), he was subdued, suave and broodingly sexy. It was one of his best roles. He made a nick

indeed, find the antidote to his curse and, cured of his lycanthropy (changing by full moon from men to wolf) lives happily ever after (almost!) with the girl of his dreams. It was surely a remarkable ending for a monster — but the *Wolf Man* was no ordinary monster. Chaney would revive his *Wolf Man* twice more in his lifetime for adoring fans. But for the time being, Larry Talbot was put to rest.

This was a busy and extraordinary time in Chaney's life. He had achieved a dream of sorts. He was a success and he was rich. He bought an enormous ranch, over 1,000 acres, in California's El Dorado County, and spent time working it with sons Ron and Lon, now grown, and his partners. By this time, it had become fairly obvious that he and Patsy weren't going to have any children of their own. In 1945, it looked like the solution to that problem had come along. A couple who worked on his ranch had an enormous number of children, and Chaney had become friendly with one of their sons. When the finally moved on to their next job, he found he missed the little pre-schooler. So he made a deal with the family. He would take the child for a year, pay for his schooling, food, clothing, etc. If, at the end of the year, the

Talbot finds himself unwillingly condemned to change into a wolf and kill. He lives in misery, finally attacks Gwen, and is bashed to death by his father, using the silver-handled cene.



little boy wanted to stay with the Chaney, he and Patsy would legally adopt the child. If not, the boy could go back to his family.

The results of this bizarre arrangement are not known. The boy is not mentioned in his various obituaries, though Lon, Ron and nine grandchildren are.

Meanwhile, back on the movie scene, Chaney was equally busy. He was, of course, very involved in the fight to get his "Jr." status back. The studio not only stuck by their guns and won, they managed to insult him in the bargain. After his triumph in "The Wolf Man," Universal promised him the lead in "The Invisible Man," instead they gave it to his "Wolf Man" castmate, Claude Rains. Clearly, no matter how they billed him, they still weren't convinced he was as good as his father.

Still, there was no doubt that in the monster genre at least, Lon Chaney Jr. was a star. He made many horror movies during this period, including a six-film series based on "The Inner Sanctum" radio series. Most of his non-monster horror movies were not exactly fascinating, inexpensively done, and not very well written — second-bill programmers. But the fault was certainly not Chaney's, and audiences always managed to sympathize with his characters even if they didn't love the films.

But the strangest thing of all, perhaps, was the fact that Chaney was appearing in still other films where he played roles which were no more than bits or tiny cameos. Star or not, the studio insisted on using him in roles that ranged from unimportant to downright silly. And workhorse Chaney never seemed to fight them.

Perhaps Chaney's willingness to go along with the craziness was part of his fight for a wider variety of roles. And, indeed, some of the parts he was given required a certain amount of character-acting which he loved. But mostly, if the role was any size at all, it meant playing a Lennie-type dimwit in a vehicle not nearly as sensitive as "Of Mice and Men," which irritated him mightily. He much preferred playing drunks, sidekicks, or villains.

It was a peculiar way to handle a valuable property. But in the end it may have been responsible for Chaney's very long acting life. He

developed an attitude: "I am not an artist; I am a useful actor." It was an attitude that made the transition from leading player to supporting character roles an easy one, never putting him in the position of a has-been trying to come back. In fact, it allowed Chaney to successfully break away from his father's image entirely for a time, and in the 1950s he gave performances that did indeed make some critics think of him as an artist.

However, back in 1946, Universal's rather strange handling of Chaney led to a decline in his popularity, and his contract was not renewed. He went back to the theater, touring the Midwest as *Harry*, the crude, unscrupulous, multi-millionaire junkman in "Born Yesterday." It was the role made famous by Broderick Crawford on film. Chaney also did a revival of "Of Mice and Men," playing *Lennie*, of course.

On his return to Hollywood, in 1947, he appeared in "My Favorite Brunette," with Bob Hope and Dorothy Lamour, in which he played a Lennie-type lovable dumbell. The next year, he did the same in "The Counterfeiters." It would not be the last time.

"For three or four years," it seemed to him, "I couldn't get a job as anything but Lennie. It still haunts me. I get a call to play a sort of a dumb guy and the director tells me not to play Lennie. But he's never happy until I play the part like Lennie and he doesn't know why he likes it."

In 1948, Monogram remade "Sixteen Fathoms Deep." In 1934, Chaney had played the hero in the same film — his first starrer. This time he played the villain. That same year he resurrected the *Wolf Man* in "Abbott and Costello Meet Frankenstein."

For the next few years, Chaney worked for a variety of studios in a variety of films and — much to his delight — in a variety of roles.

Chapter Four: The Critics' Choice

In 1952, United Artists made the classic "High Noon," casting Chaney in the small featured role of old-time lawman, *Martin Howe*. The film won plaudits for all of its players, from stars Gary Cooper and

Grace Kelly, to supporting players Thomas Mitchell, Lloyd Bridges and Katy Jurado. But none received any more praise from the critics than Chaney for his cameo.

Among the other movies he made that year was a film called "The Battles of Chief Pontiac," with Chaney in the title role. "I've been trying for twenty-two years to play an Indian," he said. "This business has needed a good Indian for years — and I'd like to be it."

Chaney played Indians in at least five more films before his career was over. And in 1956, he was in the TV series, "Hawkeye and the Last of the Mohicans," playing the Indian, *Chingachook*, for thirty-nine episodes.

In the first half of the decade, he made several TV pilots with Rita Moreno. They were never sold, and were finally pieced together into two TV movies ("Tales of Adventure," 1954, and "Flight from Adventure," 1955). In 1952, he also recreated his *Frankenstein* role on TV. Mostly, though, he was doing films and, for the time being, forsook the world of monsters. He did make one horror film, "Bride of the Gorilla," in which he played the good guy. But mainly, he was busy honing his talents by playing characters in Western and mainstream films. He played lovable drunks, funny sidekicks, town characters, crooks, and occasional Lennie types. Some of the films were good — definitely A films. Some were not. But Chaney was always in there trying. And within each of the next three years, he had at least one film that won the admiration of the critics.



In 1953, he received critical acclaim as a backwoods swamp-dweller in "A Lion Is in the Streets." In 1954, he scored with the critics as the town drunk in "The Boy from Oklahoma." In "Not As a Stranger," in 1955, he played the hero's (Robert Mitchum's) drunken father. It was a cameo role, but enough to cause some critics to claim he gave the best performance in the picture.

By 1956, horror and monster films — the oldies, released by their studios to television — had once again become popular fers. A whole new audience was seeing Chaney for the first time, and the old audience was enjoying him all over again.

"They're all on television now," said Chaney of his pictures. "I get more mail now than I got when those pictures were made."

And Lon Chaney found himself back in the business of making new horror pix. First came "Manfish," in 1956, in which he played a sort of Lennie type. That same year, he was reunited with Bela Lugosi and John Carradine in "The Black Sleep." He played a scientist, reduced to a vegetable by baddie Basil Rathbone. In "The Indestructible Man," 1956, he played a dead killer brought back to life. In "The Cyclops," he fell victim to a giant, who was apparently some kind of genetic embarrassment.

During this period, Chaney wrote

"Pillow of Death," 1946, was the sixth and last of the *Inner Sanctum* mysteries. It co-starred Brenda Joyce and Lon Chaney Jr. and also marked the end of his contract with Universal.

Lon Chaney Jr. hypnotizes Patricia Morison in "Calling Dr. Death."



"The Men of a Thousand Faces," his dad's biography, and sold it to Universal. The final screen version was a bitter disappointment to him. But Chaney took this bitter disappointment the way he'd taken all the others. He simply picked himself up and went back to work.

In 1958, he once again brought back the *Wolf Man* in "La Casa Del Terror" ("The House of Terror"). He went down to Mexico to do the film, but not before he'd once again impressed the critics with one of his mainstream films back home. The picture was "The Defiant Ones," and as *Big Sam*, he stole scenes from stars Tony Curtis and Sidney Poitier.

Chaney continued to make films, both monster and otherwise, until 1968. Some of the films were interesting, others obvious exploitations. But somehow he seemed disappointed by all of them. They were

not as good as the films he'd made in the forties — not the monster films certainly.

"The trouble with most monster pictures today," he said in 1963, "is that they go after horror for horror's sake. There's no motivation for how the monsters behave. There's too much of that science-fiction baloney."

He was working on "The Hunched Palace" at the time, with Vincent Price, who had nothing but praise for Chaney. "He is one of the most talented actors in film today," said Price.

Chaney continued working on monster movies, disappointing through they were. But as usual, he had a lot more irons in the fire. He'd been guest-spotting like crazy on all of the TV series since the late fifties. "Have Gun, Will Travel," "Surfside Six," "Wagon Train" (in a special segment directed by John Ford),



Lon Chaney Jr. picks up Remsey Ames and heads for the swamps in "The Mummy's Ghost."

"The Monkees," "Route 66" — he did them all and more. On "Route 66," he provided a special thrill for monster fans. In a segment called "Lizard's Legs and Outlet's Wings," he recreated the *Wolf Man*, the *Mummy* and — at long last! — his daddy's *Hunchback*. Joining him on the show were his old horror buddies, Boris Karloff and Peter Lorre.

Soon after Chaney was off to Sweden to star in a TV horror series there called "13 Demon Street." Parts from the thirteen segments were put together and shown here as "The Devil's Messenger," in 1962, with Chaney as *Satan*.

In 1964, he played a warlock in "Witchcraft," which was not a bad picture, probably his best monster picture of the decade. He also began a series of Western films, which promised, over the years, to show him in the great variety of character roles he'd become famous for.

Chapter Five: The Monster Hall of Fame

In 1965, he was given the Ann Radcliff Film Award for his work in horror films, and the Count Dracula Society invited him to be their honored guest. He could no longer doubt that he had made it; he was no longer dependent on his father's reputation.

Chaney once complained to a reporter that the two greatest things that ever happened to him in his life were also the two greatest stumbling blocks in his career. The first was his famous dad. Yes, the name had definitely given him entree into films, but typecast him almost before he began. It was a typecasting that he wasn't quite ready for, he claimed, and came close to ruining his career. The second was *Lennie*, which also typecast him, sporadically but surely, for some years to come.

Now, however, he could finally admit, without any defensiveness, "Actually, it's wonderful to be typed. The trick is in being typed as a number of characters. When you're typed, you know nobody can steal your job."

Chaney had turned the trick all right, and the scope of characters he'd carried off successfully was dazzling. But he was wrong about nobody being able to steal his job. Somebody did. The summer of '65,

he toured in stock, playing *Lennie* again. Despite the age difference between this and the first time he'd played it, he was good. It was obviously his favorite role, and he was ageless in it. All the same, came along the TV special of "Of Mice and Men," and Chaney was not given the role. It went to Nicole Williamson, who was not only dreadful, but totally wrong for it. Chaney, for all the years that had passed, would have been far better.

Chaney went along making his TV and film appearances, and if the films weren't always the best, he went right on trying. In "Welcome to Hard Times," 1967, he received notice for his playing of a bartender. That same year, Cleve Creighton died at age 78.

The following year, he made only two films.

In 1969, Chaney made a guest appearance on Johnny Carson's "Tonight" show. His voice was very thick and gruff, and he noted, himself, that it seemed to be getting worse and worse. Soon after, he was reported to be in a New York hospital. But a diagnosis was never made public. However, it was obvious that whatever it was, he was too sick to work.

His last films, "Dracula Vs. Frankenstein" and "The Female

Bunch," though released in 1971, had been shot in 1969. In the latter, he was once again billed as "Lon Chaney, Jr.," the most exciting thing about that film.

In 1971, Chaney wanted to return to work. "They don't know how to make good horror films in Hollywood anymore," he said. "Boy, they really need me!"

They sure did, but unfortunately, Chaney was still too ill to take on the rigors of film-making. But that didn't stop Chaney from planning. In 1973, he wanted to do a picture — a monster picture called "Night of the Werewolves." But 1973 brought him a variety of illnesses, all of which were made public. He had beri beri, the gout, liver problems and cataracts. He was hospitalized in the spring, purportedly for surgery on his cataracts. Hundreds of fans sent letters wishing him well, which touched him deeply. He was apparently in constant, agonizing pain at this point, and turned to acupuncture treatments for relief.

But pain or not, Chaney went on planning and doing whatever work he could. He'd begun work on a picture book called "A Century of Chaney's," based on the careers of his father, his mother and himself. Obviously, whatever conflicts he'd had about his mother, which had kept him close to silent on the subject in the forties, had been resolved in his own heart and mind. What's more, a close family friend said, he was giving himself equal billing with his dad in the book.

He also started a new biography on Lon Chaney, Sr., and began his own autobiography. But there was no time to finish any of these projects. On July 12, 1973, after weeks of excruciating pain, Lon Chaney, Jr. died at his home in San Clemente, California.

The world, however, was not to learn of his death until July 14th. It had deliberately been kept a secret for two days! And for a long moment, it looked as though Chaney's death might be as bizarre as some of his films.

"His last wish was that his death receive no publicity," explained a friend of the family.

Wife Patsy would neither reveal the cause of death nor disclose any of the funeral arrangements.

It was pretty strange, but then the movie-loving public was having a pretty strange time of it anyway.

Within this same two-week period, they lost Joe E. Brown, Betty Grable, Veronica Lake, and Robert Ryan. Grable and Ryan were cancer victims. And not too much later, fans would discover that Chaney had been a cancer victim as well. He'd succumbed to throat cancer, the very same disease which had claimed his father before him.

There was no big funeral, no crowds or hoopla, as there had been for his father. But one thing remained the same. Neither Hollywood nor the public ever forgot

him. The best of his films are shown regularly on television and Lon Chaney, Jr. Horror Festivals abound. *Frankenstein*, the *Mummy*, *Dracula*, *The Wolf Man* — and countless others — are still winning him new audiences who are as thrilled and chilled by the monsters of Lon Chaney, Jr. as were the fans of the forties. THE END

John Carradine concocts the tense leaf cocktail that keeps Lon Chaney Jr. shuffling in "The Mummy's Ghost."



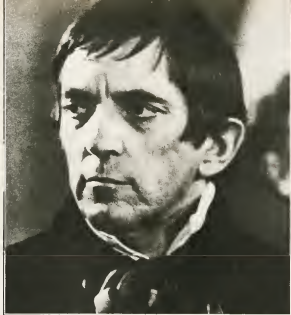
A Monster Movie Masterpiece

**Dan Curtis' 1970 film
contained moments of
horror perfection!**

The Complete story-in-stills of
**"HOUSE OF
DARK SHADOWS"**



Willie (John Karlen) opens the chained coffin he has found in the secret room of the Collins mansion and unwittingly frees centuries-old vampire Barnabas Collins.



Dan Curtis' TV horror-soap opera, "Dark Shadows," was severely hampered by the nagging restrictions of daytime television. Nevertheless, Curtis' peculiar style of anti-suggestive, violently explicit fantasy soon won him kudos among horror-film fans, and his "Strange Case of Dr. Jekyll and Mr. Hyde" featuring Jack Palance in the dual role received unanimous raves. "The Night Stalker" and "The Night Strangler" reaffirmed his status as a master fantasist, establishing his filmmaking style and technique as a noteworthy (if minor) development in horror film history.

In "House of Dark Shadows," 1970, Dan Curtis addressed himself to the big screen for a change and produced a high-budgeted adaptation of his daytime thriller. The film suffers from the bland characterizations and plot contrivances of the television show, but it nevertheless

emerges as the producer-director's finest creation, the summation of his personal vision and approach to horror cinema.

Realizing the genre's dependence on stylish visuals and flamboyant cinematography, Curtis fashioned a strikingly inventive "look" for his film, which occasionally reached perfection during scenes of graphic horror. Most memorable is the exciting climax, a veritable tour de force for the cinematographer, editor and set designer.

And if Jonathan Frid's vampire is somewhat bloodless in comparison to Lugosi or Lee in their prime, *Barnabas Collins* is merely the film's resident monster, an ultimately minor component when measured against the striking technical expertise and flawless visual approach that makes "House of Dark Shadows" one of the most rewarding horror-genre entries in recent years.

Tormented ancestor of the Collins family, *Barnabas* (Jonathan Frid) is in reality a vampire, a living corpse who must pray on the living for his unearthly survival.



After having introduced himself as a distant cousin, *Barneas* kisses *Maggie's* (Kathryn Leigh Scott) hand as *Dr. Julie Hoffman* (Grayson Hall), *Jeff* (Roger Davis), and *Roger* (Louis Edmonds) watch disapprovingly.



In order to quench his bizarre thirst for human blood, *Barneas* attacks *Carolyn* (Nancy Barrett) and then drains her of her life fluid.



Carolyn, now a blood-lusting undead herself, emerges from her coffin in the hidden crypt of the Collins mansion.



Carolyn returned as a vampire, emerges from the cool night mist to attack her young cousin, David (David Henesy).



In life, Carolyn was engaged to Todd (Don Briscoe). In death, the women-turned-vampireess intends to continue her romance by luring her former fiancee into the stables.

Her unholy existence having been discovered, Carolyn flees from attackers who have trapped her in the old stables.



Armed with crucifixes and silver bullets, the police and local authorities hold Carolyn, the vampire, at bay before Prof. Stokes (Theyer David) can administer the one permanent cure — staking.



Carolyn meets a grisly fate in the old Collins stables. As the police hold the vampireess down, Prof. Stokes ends her wretched existence by pounding a stake through her heart.



Barnabas Collins and Maggie, the governess, walk on the grounds of Collinwood. In the young women Collins see the image of Josette, a former love, and the vampire secretly intends to make the lovely girl his bride.



Barnabas mercilessly beats his servant Willie for almost revealing the vampire's dire secret to Maggie.



Dr. Julie Hoffman has developed a temporary cure for vampirism which enables Barnabas to walk about in the daylight. Prof. Stokes warns Julie — who is in love with the vampire — to beware his evil nature.

The aged Barnabas attacks Julie Hoffman after discovering that the scorned scientist deliberately brought this new horror upon him.



Dr. Hoffman, having learned that Maggie is to become Barnabas' bride, seeks revenge by aging the vampire to his true 175-year-old appearance.

In order to regain his youthful appearance, the aged Barnabas must drink the blood of his beloved Maggie.



After Maggie is kidnapped, Jeff (Roger Davis) travels to a secluded isle to rescue her. There he is attacked by Prof. Stokes (Theyer David), the latest victim of vampire Barnebes Collins.



Guilt-ridden Willie, Barnebes' servant, prepares Maggie for her un-holy wedding to the vampire.

The moment Barnebes Collins has waited centuries for has arrived: the unholy union of the vampire and Maggie (Josette in Barnebes' eyes) is about to begin.





As part of *Maggie's* blasphemous union with *Barnabas*, the lovely young girl must become a vampire herself!



Armed with a mediaval crossbow, *Jeff* prepares to shoot an arrow through the evil form of *Barnabas Collins*.

Jeff misses and shoots *Willie* instead! As *Barnabas* hypnotises *Maggie's* would-be rescuer and prepares to initiate the lovely young girl into vampirism, *Willie* regains his strength and plunges a stake into the monster. The spell broken, *Jeff* completes the task and then rescues *Maggie*. The End.



“BUG”

William Castle, Hollywood's "Sultan of Shock," has come up with a new creepy, crawly chiller!

Bug is a science fiction tale of terror. William Castle's latest shocker concerns a college entomology scientist, played by Bradford Dillman, and his frantic efforts to control a bizarre and deadly breed of foot-long, carbon-eating, incendiary cockroaches that are unleashed from the bowels of the earth following an earthquake.

Filmed in Panavision and Technicolor by cinematographer Michel Hugo, "Bug," based on Thomas Pugo's novel "The Hephaestus Plague," is brought to the screen as a William Castle Production for Paramount Pictures.

In "Bug" a deadly force is loose amongst us. Not Martians or lethal bacteria from outer space, but fire roaches, thousands of them swarming black and eyeless from a chasm opened in California by an earthquake.

As old as the dinosaurs and intelligent as the primates, they feed upon carbon, creating their dinners instantly by burning cars, houses, people, animals, whatever is in their path, with a flame that spurts from their exhaust. Moving by an ingenious method and shrugging off all attempts to destroy them, the bugs threaten to ignite the entire city of Riverside, California, before moving on to take over and destroy the rest of the country.

The plot becomes increasingly tense with the slow realization that something is terribly wrong. Events slide imperceptibly from what is real to what is conceivable and then perhaps beyond.

Then, the fascinated scientist, who has come to identify himself with the dreadful bugs, discovers how to kill them, and they are killed — except for one that he breeds to a common roach. Then emerges the second generation: more deadly, alarming, intelligent and versatile than before.

Producer William Castle, Hollywood's "Master of Menace," who scared the devil out of the world with "Rosemary's Baby," is really out to terrify people with this, his latest shocker and his 106th film as producer and/or director.

Castle always strives to bring innovative elements to his films. He brought Polish filmmaker Roman Polanski to the United States to direct his first American picture and the resulting "Rosemary's Baby" was both an artistic and commercial success all over the world.

He followed that film with "Shanks," in which he brought the renowned mime, Marcel Marceau, to the United States as an actor playing two roles in his first American film. And in "Bug" Castle has assigned a young new director, Paris-born Jean-Not Szwarc.

Castle has been in love with show business almost since he can remember. He was born in New York City and was educated in the city's grammar and high schools.

Often quoted as saying "I would rather make movies than anything else," Castle actually received his first professional taste of show business as an actor in the legitimate theatre. He was just 15 when he decided he wanted to be an actor and, large for his age, landed his first speaking part on Broadway by fraudulently representing himself as a nephew of Samuel Goldwyn. He played a clamdigger in "Ebb Tide," an ill-fated play starring Marjorie Main. Stage fright struck him speechless and as he made his first entrance, Bill stepped on a tack. The resultant contortions were interpreted by at least one critic as "art," for Variety reported: "William Castle as the simple-witted, stuttering clam-digger was the only mentionable actor."

Bill followed the ebbing of "Ebb

Tide" with an appearance in "No More Frontiers," starring John Beal, then, deciding to learn the production end of theatre, he became stage manager for a New York production of "An American Tragedy" at the ripe age of 16.

He was 18 when Jules LeBenthal, producing a series of second-run Broadway hits, let Bill try his hand at directing. His first effort was "Dracula" and it marked a turning point in the Castle career. He discovered the sheer delight of scaring people half out of their wits.

After "Dracula," he directed "The Last Warning" and "The Cat and the Canary" before turning to writing/directing for several top radio series of the mid-30s, including "Lights Out," an air-waves chiller of the pre-TV era.

But soon the theatre had him again. He was stage manager and co-producer of "The Lonely Man," which starred John Huston, following which Bill toured the Catskills circuit in summer stock, acting, directing and producing, until, in 1939, he took over the Orson Welles stock company at Stony Creek, Connecticut.

Late that same year Harry Cohn, then head of Columbia Pictures, heard of Bill's work and brought him to Hollywood with a writer-producer contract. To learn film techniques he was assigned to work with several noted directors, among them George Stevens and the late Charles Vidor.

Bill's first notable directing assignment was "The Whistler," in 1944, firmly establishing Castle in his new field. After several more pictures at Columbia he was signed by William Goetz, Universal production head, and during the next few years he directed such films as "The Fat Man," "Undertow," "The Cave" and "The Hollywood Story."

He returned to Columbia in 1951



Patty McCormack is ravaged by a horrifying incendiary cockroach in "Bug," Paramount's current science fiction tale of terror.



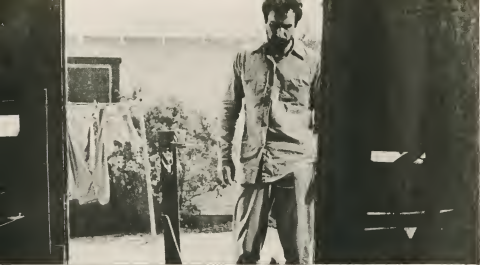
A devastating earthquake wrecks havoc upon a rural church during Sunday services — the disaster that starts the little demons crawling in "Bug."

Richard Gilliland examines a chasm in the earth opened by the earthquake. Within minutes, a horrifying breed of fire-hurling cockroaches will emerge.

and during his second tenure there directed 21 features. During this period he also became active in TV, creating the "Men of Annapolis" series and producing "Meet McGraw."

In 1955 Castle formed his own producing organization and with the enormous success of the French thriller "Diabolique," he himself had the idea of launching that kind of macabre shocker. Castle's first feature of this genre was entitled "Macabre" and, already a producer-director, he now wore another cap as a shrewd promoter coming up with a carefully calculated gimmick that was widely ballyhooed to create maximum interest. The gimmick of announcing that "In case of death by fright, life insurance policies from Lloyds of London will be on sale in the lobby" was heavily advertised. Other films were equally publicized with promotional gimmicks. "The Tinger" had certain rows in the theatre wired for mild electric shocks at particular times during the film.





Dillman discovers an early victim of the cockroaches. The "Bug" screenplay is based on the novel "The Hephatesus Plague."



Bradford Dillman is a scientist called in to examine the chasm and the bizarre and deadly foot-long cockroaches that suddenly appear.

Dillman examines a strange insect at the scene of the earthquake, and decides to take it with him back to his laboratory.



"The House on Haunted Hill" exhibited a skeleton on a wire popping from the screen and flying into the audience. "13 Ghosts" used three dimensional glasses to help audiences spot ghosts in the movie at crucial moments. "Mr. Sardonicus" actually polled the theatre's audience to find out what they thought should be the fate of the villain. And "Homicidal" simply stopped the action (a fright break!) ten minutes before the climax as Catel's voice came on the screen to tell all members of the audience that each and every person was entitled to a full refund if they chose to leave instead of enduring the terror of the film's finish.

Having a reputation of producing chillers on a modest budget with small, unknown casts firmly established, Castle turned his attention to "Straight-Jacket," starring Joan Crawford, marking another Castle milestone — his first movie with a top name star.

For Universal, Castle made three pictures: "The Night Walker," starring Robert Taylor and Barbara Stanwyck; "I Saw What You Did!," another film starring Joan Crawford, followed by "Let's Kill Uncle," starring Nigel Green and which saw Bill segue skillfully into a risky but richly rewarding field in which warm humor alternates with chill gusts of terror.

Moving to Paramount on a long-



Back in his lab, Dillman begins to run a series of experiments on the horrifying cockroaches.



Dillman and his fellow-scientist, played by Alvin Karpis, discuss how to destroy the deadly bugs.

term deal, he made two merrily macabre comedies: "The Busy Body," a satire on modern gangsters starring Sid Caesar and "The Spirit is Willing," a spook spoof in which Caesar starred with Vera Miles and Barry Gordon.

In 1972 Castle set up shop at Screen Gems and became executive producer of a weekly hour-long television series, "Circle of Fear," appearing in one segment, "The Graveyard Shift."

The actor in Castle continues to be very much alive. In previous films he has made special appearances and in "Shanks," he popped up in a small role as the shopkeeper. He also portrays a director in "The Day of the Locust" and had an acting role in the made-for-TV movie "The Sex Symbol."

Castle is now comfortably housed in offices in Beverly Hills, close to Paramount's West Coast production studios. Recently announced was

Bill's multi-picture and television development deal with the company, "Shanks" and "Bug" are the first of these projects.

Castle lives with his wife and two daughters in Beverly Hills — just a few short blocks away from his office. For added relaxation away from locations and sound stages, the family also spends time at a beach house in Trancas, California.

The principal cockroach actors playing title roles in "Bug" are laboratory-grown cockroaches trained for their screen chores by an entomology scientist at the University of California at Riverside.

Two weeks of location scenes were filmed at Riverside and its surroundings. Numerous outdoor sites were utilized by the camera as back-grounds in this historical territory, including the University of California (Riverside). The script called for the story to be laid in a small uni-

versity town and Castle felt that Riverside was an absolutely perfect choice.

The location filming generated extreme interest with the local residents, with many natives and UC college students hired to work as actors in the film. The Oscar Teppel home in Riverside was used for a location scene in "Bug." Large groups of Mr. Teppel's neighbors crowded around his home during the filming inside. The trouble was that crowds gathered for days after the sequence was completed and the movie company had departed. They just stood there and kept staring at the house — hoping for a glimpse of the actors. Finally, the exasperated Mr. Teppel placed a sign on his lawn reading: "THE MOVIE COMPANY IS GONE AND THE ONLY PEOPLE IN THIS HOUSE ARE REGULAR, NORMAL PEOPLE."

Hollywood always had a stimulat-

ing effect on a town whenever a film unit arrives to shoot location scenes. To begin with a record fleet of equipment-carrying vehicles, including an \$85,000 Chapman camera crane truck, rolled into Riverside for the shooting. Almost 100 studio technicians scurried about changing local landmarks to fit the script's requirements.

"Bug" was a real event to the residents of this quiet, agricultural center, which is the home of the first navel orange grown in America, and the filming meant a huge financial boost to Riverside. Motels, banks, restaurants, sporting goods stores, gift shops, etc., were the recipients of a financial bonanza as the result of

The scientist and one of his students, played by Georgiana Castle, examine one of the incendiary cockroaches unleashed from the bowels of the earth.





One of our cockroaches is missing! And Bradford Dillman searches for the deadly bug under his car.

The scientist, who is being driven mad by his war against the bugs, watches while a trio of the insects consuma his dinner.

the movie company locating them there. Producer Castle estimates that a half million dollars was spent in Riverside before the company headed for home and interior scenes filmed on the sound stages at Paramount in Hollywood.

In addition to a cast of thousands — bugs, of course — there is a large group of actors. Bradford Dillman, who has portrayed evangelists, Western villains, sex maniacs, monks, Army attorneys, scorned husbands, hard-bitten soldiers, psychopaths, businessmen, artists and an entire spectrum of other roles, stars in "Bug" as the fascinated scientist who finally goes mad in a frantic effort to control a deadly breed of incendiary cockroaches.

Dillman won a Tony Award for his Broadway performances in Eugene O'Neill's "Long Day's Journey Into Night," rave reviews for his Hallmark Hall of Fame performance in the television presentation of "Inherit the Wind" and widespread critical acclaim for his role in the film "Compulsion." He recently appeared as the tough mob leader in





the film, "99 and 44/100% Dead."

Dillman was born in San Francisco on April 14, 1930, and was educated at Hotchkiss, an exclusive private school in the East, and at Yale University, where he received a B.A. in 1951.

Between 1951 and 1953 he served in the Marine Corps, starting as a private and ending up as a lieutenant during the Korean War. While in Korea he was assigned to conduct a "How To Teach" courses to officers and non-coms. Its purpose was largely to help them overcome communication problems and to simplify methods of instructing enlistees.

After the war, Dillman decided he'd take a crack at acting. His first play, "Scarecrow," at the Theatre De Lys in Greenwich Village, boasted an impressive cast: Patricia Neal, James Dean, Eli Wallach and Anne Jackson. His second play, "Third Person," ran for a month.

His third stage appearance was in "Long Day's Journey Into Night," starring with Jason Robards, Fredric

Dillman's dangerous experiments with the foot-long roaches leads to a deadly attack by the bugs.

March and Florence Eldridge. Dillman portrayed *Edmund*, the Eugene O'Neill figure, and with that came a screen test from Hollywood.

For the next few years Dillman was under contract to 20th Century-Fox. His first film was "A Certain Smile," followed by "In Love and War" and "Compulsion," in which Dillman played the kidnapper Loeb. Then came "Crack in the Mirror," with Orson Welles and Juliet Greco, "Circle of Deception" (co-starring Suzy Parker), "Sanctuary," "Francis of Assisi" and "A Rage to Live."

Since childhood, Dillman has been fascinated by motion pictures. During his days in New York, he would go to the movies as often as he could arrange, sometimes attending

as many as three double features within 24 hours.

Dillman has toiled as the ubiquitous guest star of almost every major TV series through the years. "I really don't think I've missed any," he says.

Some of his recent feature films include: "Suppose They Gave a War and Nobody Came," "Mastermind," "Brother John," "The Mephisto Waltz" and "The Way We Were." He also had a starring role in "The Iceman Cometh" for the American Film Theatre.

In 1963, Dillman married actress-model Suzy Parker at sea aboard the Grace liner, Santa Rosa. They live in Santa Barbara, California, about 100 miles north of Hollywood, in a two-story, Spanish-style house set on two acres of land. They have three children from their marriage and three more, two by Brad and one by Suzy, from previous marriages.

Newcomer Joanna Miles plays Dillman's wife, "I act," says Joanna, "because I want to share my feelings



One of the most chilling sequences in "Bug" is the attack of the incendiary cockroaches on Patty McCormack. Here, she gets her first sight of her deadly enemy.

and create *real* people that others can empathize with and believe in."

Acclaimed for her Emmy winning performance in "The Glass Menagerie," Ms. Miles alternates with equal skill between the stage, films and television. A native of Nice, France, she moved to the United States with her parents and attended the Putney School in Vermont. Deciding on an acting career, she pursued her goal with several appearances in such respected stock and regional companies as the Berkshire Theatre Festival, Rabbit Run Playhouse, Phoenicia Playhouse and Knebunkport Playhouse. Soon she was performing in numerous off-Broadway shows, including Shelley Winters' "One Night Stands of a Noisy Passenger," the revivals of "Dylan" and "Once in a Lifetime" (Peter Bogdanovich directed), "The Cave Dwellers," "Home Free," "Drums in the Night" and "Hop Signor and Red Magic." On Broadway, Joanna has been seen in "Lorenzo" and "Marathon 33." In addition, she is a member of the famed Actors Studio.

Joanna Miles' prolific television appearances include featured and leading roles in "Mannix," "Medical Center," "Dr. Kildare," "N.Y.P.D.," "The Defenders," "Naked City," the specials "In White America" (with George C. Scott and Colleen Dewhurst) and "My Mother's House"; and three

television movies: "Aloha Means Goodbye," "The Trial of Chaplain Jensen" and the widely acclaimed "Born Innocent." But it was her role as the introverted *Laura* in the television version of Tennessee Williams' "The Glass Menagerie," which also starred Katharine Hepburn, Sam Waterston and Michael Moriarty, that brought her critical plaudits and the prized Emmy Award as Best Supporting Actress.

Previous to her appearance in "Bug," Joanna's sole feature film credit was "The Way We Live Now" for United Artists. She will next be seen in "The Barony," starring Yul Brynner and Max von Sydow, and will again star with Linda Blair in a sequel to "Born Innocent."

Married to actor Bill Burns, the couple maintains homes in New York and California.

Patty McCormack, who plays Sylvia Ross, was catapulted into overnight stardom in both the stage and screen versions of the suspense classic "The Bad Seed" — at the ripe old age of 10.

Born in Brooklyn on August 21, Patty attended a wide variety of public and professional schools in New York. She began acting in live television dramas at a very tender age, and made her Broadway debut when she was 6 in "Touchstone," which starred Ossie Davis, Ruby Dee and Josh White, Jr.

In 1955, she won the coveted starring role as the sinister child murderer in "The Bad Seed," following up her stint in the Broadway production with the lead in the 1956 film version. This dynamic role led to starring appearances in such films as "Kathy O''," "All Mine to Give" and

"The Adventures of Huckleberry Finn."

When she turned 16, Patty decided to quit films for a while and return to Brooklyn to re-assess her career. Five years later, she was convinced that acting was definitely her milieu, and she returned to Hollywood. Numerous roles in almost all major television series followed, including "Marcus Welby, M.D.," "The Streets of San Francisco," "Police Story," "Barnaby Jones" and "ABC Wide World Mystery." Last year she starred with Jean Stapleton and Cesare Danova in "The Time of the Cuckoo" at the Ahmanson Theatre in Los Angeles.

Jeannot Szwarc, the director of "Bug," is in his early thirties. He was born in Paris, France, the only child of Henry and Dora Szwarc. He received his education in the city's school, which was disrupted when the Germany Army invaded Paris in 1942. The Szwarc family fled to Argentina and returned to Paris in 1947.

Jeannot then resumed his education, finishing high school and enrolling at Hec College where he received his master's degree in International Politics. As a boy and all through school his true love was film and he dreamed of becoming a director. He created a theatre group in school and directed numerous plays, the first being "No Exit" by Jean-Paul Sartre.

He was an avid film buff, estimating that he would attend 250 movies a year. He admits to seeing "Singin' in the Rain" 14 times and credits that picture as a key incentive to becoming a Hollywood director.

After Szwarc graduated from college, he got a job with a film company in Paris working on commercials and documentaries. In 1960 he married writer Michael Blankfort's daughter, Ellen, when she came to Paris as a student for a year's study. They were divorced in 1969.

His first taste of a Hollywood film came when "Charade," starring Cary Grant and Audrey Hepburn, was shot on location in Paris. Through the efforts of screenplay writer Peter Stone, he was put on as a production assistant. "Just breathing the same air that Grant and Hepburn were breathing was a big thrill to me," Szwarc remembers.

After that he became a second unit director for various French television shows. But shortly thereafter,

in 1961, the bottom fell out of the television and motion picture business in Paris. The film depression was blamed on the unorthodox methods of the young picture-makers in France and jobs became rare. Being young was the kiss of death and he left for Spain where he met writer-producer Philip Yordan. When Szwarc asked for advice on how to become a director in Hollywood, Yordan told him to quit, "because you're too old."

He decided to ignore that advice and arrived in Hollywood in 1962 to try his luck. Six months later he met producer William Dozier, who thought he was a young man of talent and promise and he assigned Jeannot as an assistant to producer Peter Kortner at Screen Gems. It turned out that his main job was dubbing laugh tracks for TV shows, so he quit.

He was out of work for two years, 1965 to 1967. His luck turned when he ran into a construction tycoon, Nathan Shappell, who hired him to

concoct original construction brochures. His ambition and determination to become a director was still monumental, so he quit to pursue his dream.

He landed a job at Universal, which he utilized to send memos to all of the studio's producers, suggesting ideas for their TV shows. His initiative worked and he was put on as a writer and associate producer on such shows as "Ironside" and "Chrysler Theatre." He was given an "Ironside" segment to direct in 1968.

From 1968 to the present he has had an impressive list of such television shows as "It Takes a Thief," "The Bold Ones," "Hallmark Theatre," "Night Gallery," "Columbo," "Kojak" and several Movies of the Week.

He says he loves actors and these shows gave him the opportunity to direct many of the finest performers in the business, including Geraldine Page, the late Laurence Harvey, Anthony Quinn, Vincent Price, Telly Savalas, George Kennedy, the late Agnes Moorehead and the late Vittorio De Sica. About De Sica he grins: "I felt like a house painter working with Michelangelo."

His first feature film as a director

The bugs close in on Petty McCormeck, one striking for the neck, the other going for the eyes.



The horror goes on as Patty McCormeck flees into her yard. No stranger to the terror genre, as a child Petty starred as the pint-sized murderer in "The Bad Seed."

was "Extreme Close-Up." "Bug" is his second.

Szwarc feels his style is simple and basic and states that all good films should be the same. He says that in recent years films have put too much emphasis on exaggerated style and zooming cameras.

"A film," emphasizes Szwarc, "is telling a story in images and it shouldn't get fancy and confuse the audience. The true function of any good director is to keep the concept constant and to insure the unhampered continuity of the story with no confusing twists. In my opinion that is exactly what the great directors have done." *

From Corman to "Chinatown"

THE HORROR FILMS OF JACK NICHOLSON

*He's a superstar now,
but he got his start
in low-budget scare flicks!*



A youthful Jack Nicholson looks on as Vincent Price toasts Hazel Court in "The Raven," 1963.



Jack Nicholson, Vincent Price, Hazel Court and Peter Lorre, transformed into a bird, face the fiery holocaust that climaxes "The Raven."

He's a major star now, with hits like "The Fortune" and "Chinatown," but long before the Oscar nominations started rolling in, Jack Nicholson got his start in movies thanks to horror films.

Nicholson arrived in California from his home town of Neptune, New Jersey, courtesy of an invitation from his older sister, who had married and moved West. He started at the bottom, as a "gofer" in the movie studios, but he wanted to act. It turned out to be Roger Corman, king of the low-budget horror flicks, who gave Jack his first acting assignment.

Jack got his impetus from Jeff Corey's Hollywood acting class and from the encouragement of fellow students like pal Sally Kellerman and a guy named Robert Towne, a good-looking fellow who quit acting to take writing and has since penned such films as "Chinatown" and "Shampoo." But acting lessons and encouragement don't pay the rent, so when Jack was offered the chance to make his screen debut in the Corman production of "Cry-Baby Killer," he jumped!

Today Jack has mixed memories of those early days. "I never dug them," he confessed at one time. "I'm not a very nostalgic person. They were just bad." But at other times he seems pretty nostalgic concerning the whole period and waxes poetic about the old days. "I don't know what they mean when they say I've paid my dues," he admitted at another time. "How can you pay dues living in Southern California? As far as I'm concerned, I've been livin' at a country club all these years."

If others consider it "paying dues," the fact of the matter is that Jack worked steadily in Corman's low-budget flicks and played a variety of seedy characters as he toiled. "Cry-Baby Killer" immediately established Jack as a young psychotic type,



Jack Nicholson in last year's "Chinatown," the film that turned him into a superstar and almost won him an Oscar.



Jack Nicholson is led away in a scene from "The Cry Baby Killer," 1958. It was his first important screen assignment.



"Hells Angels on Wheels," 1967, is another early Jack Nicholson effort.



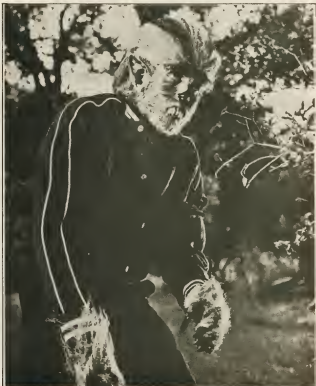
Jack Nicholson is not the only star who got his start in horror flicks. Michael Landon, here with Whit Bissell in "I Was a Teenage Werewolf," went on to bigger things on TV in "Bonanza."

much like his friend Dennis Hopper, who was busy all through the '50s and '60s playing young men with a problem.

Today Jack openly admits he liked playing mad murderers and other crazed and horrific characters, like the owner of the terrifying plant shop in "The Little Shop of Horrors." It was one weird role after another for Nicholson in flicks like "Hell's Angels on Wheels," "Psych-Out," "The Raven," "Flight to Fury," "The Terror," "Back Door to Hell," "Too Young to Love," among others.

It was the era of the quickie horror flick, and many of today's big names started out on scare marquees, like Michael Landon with "I Was a Teenage Werewolf" and Steve McQueen in "The Blob." To Jack, the Roger Corman films represented a chance to learn his craft, while collecting

Michael Landon, star of the current TV hit "The Little House on the Prairie," back in his horror days in "I Was a Teenage Werewolf," 1957.





In "The Terror," 1963, Jack Nicholson plays *Andre Duvalier*, a young officer in Napoleon's army. Lost in the Baltic, he encounters a strange old woman (Dorothy Neumann) and a beautiful young g'rl, who appears briefly, then vanishes. Collapsing from exhaustion, he is nursed back to health by the old woman.



Andre is told by the old women to seek the girl at the castle of *Baron von Leppe* (Boris Karloff). Later, *Andre* learns the *Baron* killed the old women's son years before. A portrait of the *Baron's* wife, who also died years earlier, bears an uncanny resemblance to the elusive young girl.

Andre learns the old women is really a witch seeking revenge on the *Baron* for the death of her son. Driven mad, the *Baron* attempts to drown himself and the young girl (Sandra Knight). *Andre* rescues her, only to have her turn into a deceiving corpse in his arms.



\$600 a week steady money. As he revealed when looking back on his films, "... I'm very happy with my career. The build has been slow but very steady. And I haven't had to pump gas or jerk sodas to stay alive."

Nicholson's superstar charisma wasn't evident to everyone in those horror flick days. Roger Corman re-

calls, "I always did think Jack was a potential star. I used him in leads. But I eventually moved him to smaller parts because nobody else seemed to see him as a star. So I thought maybe my faith was misplaced."

Corman's faith wasn't misplaced in the least, as everyone realized when Jack appeared with buddies Peter

Fonda and Dennis Hopper in "Easy Rider." The movie became a classic and a movie milestone.

"I like the part," Jack says now of his portrayal as a booze-loving lawyer in the film, "but I didn't know it would change my life."

It did change his life. After "Easy Rider," Jack Nicholson was no longer



The role that changed Jack Nicholson's life was the young alcoholic in "Easy Rider," 1969.

merely the guy to call if you were casting a horror, nor was he just a quick casting call for TV.

"There was lots of television work around in those days," he says of those early years as an actor. "I used to do court shows and improvised stuff like that. I was a great correspondent in 'Divorce Court.'"

But now, Jack was headed for stardom. He made it, too, and is today a reigning superstar recognized all over the world. He learned a lesson from those old days and he'd do it all again. As he told a reporter in 1970, after he was established as a successful actor, with films like "Five Easy



"Easy Rider" brought Jack Nicholson to the attention of critics and audiences who may have been unaware of his long career in horror films. He scored big as the young drunk who gets out of jail to go on the road with Dennis Hopper and Peter Fonda.



Jack Nicholson stands between his "Easy Rider" co-stars — Dennis Hopper, who also co-authored and directed the film, and Peter Fonda, who co-authored and produced it.



Pieces" and "Carnal Knowledge" behind him, "I remembered something someone once told Bogey. 'The whole thing is to keep working and pretty soon they'll think you're good.' I've still only turned down two acting jobs in my life!"

Where does that leave Jack today? He feels he's still kind of an esoteric actor as opposed to a crowd-pleaser, but he wants to keep that image intact. "Listen, I've been jealous of some of these household-word actors," he recently confessed. "I've had careers longer than theirs and I'm standing in line with everybody else and they're out front. But I feel they'll have short careers. I don't do TV talk shows. I think they're the worst thing for your career. A lot more people are ruined than are made by TV talk shows."

Whether he wanted it or not,

Jack Nicholson won the New York Film Critics Award for his supporting role in "Easy Rider." Here, shortly after winning the prize, he attends a premiere with Karen Black.

"Five Easy Pieces," 1970, was Jack Nicholson's first full-fledged starring role. Again the rave notices rolled in.

Nicholson has become a household name—at least in younger households. And his reputation for being esoteric is tempered by a true eccentricity. His daughter Jennifer (from his marriage to actress Sandra Knight) was born on Friday the 13th, and in his upcoming picture, "One Flew Over the Cuckoo's Nest," Jack plays an asylum resident who undergoes a lobotomy.

He's always been just a little weird. Consider the following true story: Jack was awarded the British equivalent of our Oscar for his emoting in "Chinatown." He couldn't be present to accept his honor, because he was up in Oregon filming "One Flew Over the Cuckoo's Nest." So he filmed his acceptance speech—in the mental hospital where "Cuckoo's Nest" was filming—and sent it to Britain. The



In "Five Easy Pieces" Jack Nicholson played a piano-playing oil driller, on his way to a family reunion.





Jack Nicholson out of the horror flicks and into the mainstream — sharing a smoke with Barbra Streisand in the musical "On a Clear Day You Can See Forever," 1969.



A man of many talents, Jack Nicholson had directed, co-produced, and co-authored screenplays. Here he directs an actor in the basketball sequences of "'Drive, He Said,'" 1971.

film clip showed Jack standing behind a glass wall in a ward of the hospital, mouthing words which couldn't be heard. Then he smashed his fist through the breakaway glass and announced, "It is really smashing of you to give me this award."

Yes, even though he's no longer making horror flicks for Roger Corman, the truth of the matter is that Jack Nicholson will always be a little odd—at least as far as some people are concerned.

—S.M.



"White Zombie," 1932, the classic zombie film. Here, John Harron bands over the coffin of Madge Bellamy. Bela Lugosi, the evil Monsieur Legendre (wearing hat), and his private army of zombies look on.

ZOMBIE!

Movies of "The Living Dead!"

by Gary Gerani

For some inexplicable reason, the supernatural character of the zombie has received almost exclusively grade-"B" treatment from the horror cinema. Although on some rare occasions this strangest of all Haitian legends has attained moments of filmic inspiration, most often the concept is regulated to standard "pot-boiler" status in productions low in budget and intrinsic value. Perhaps there is something in the very nature of the creature—a dull, mindless brute—that defies dramatization. The zombie's cinematic history, however, is as illustrious as that of some of his more celebrated colleagues in horrorland, encompassing over forty years of silver screen thrills.

The most significant of all entries in the zombie genre is the 1932 production of "White Zombie," produced by Victor and Edward Halperin and allegedly inspired by William B. Seabrook's non-fiction account of Haiti, "The Magic Island." Released only months after the overwhelming successes of "Frankenstein" and "Dracula," the United Artists production boasted the enigmatic Bela Lugosi as its lead, in one of the most chilling portrayals of consummate evil ever attempted on film. Diminishing even the satanic effect of his *Count Dracula*, Lugosi's *M. Legendre*, with pointed eyebrows and penetrating stare, is a superb visual incarnation of the Devil himself. Indeed, it may well be the underrated actor's most vivid and unusual role, a metaphor for all things dreaded and unearthly.

Garnett Weston's servicable screenplay combines the terror of dark supernatural forces with the simplicity and lyricism of a fairy tale. A young couple, traveling to the Haitian home of a friend for their wedding, encounter a sinister-looking stranger on the way. This man is the dreaded *M. Legendre*, master of a

small army of living dead men who are slaves to his will. Later, we learn that the couples' friend is secretly in love with the future bride, and he enlists the diabolical aid of *Legendre* in procuring her forever... as a zombie. After the deed is done, he is sorry for his actions, but *Legendre* is not so anxious to return the young girl to the world of the living. Instead, he transforms her abductor into a mindless slave, and it is not until *Legendre* commands the girl to murder her original lover that his force of will is finally regained. He casts himself and the zombie-master over a great cliff, ending *Legendre's* reign of evil forever.

Like "Dracula," "White Zombie" is rich in atmosphere and brooding Gothic imagery. "Zombie" is more than just a stage play put to film (which "Dracula" remains); several fairly sophisticated cinematic techniques are imaginatively employed, ranging from use of double exposure to a series of carefully designed wipes. And while some of Weston's spirited dialogue slips into cliché, his surreal, fairy-tale-like story and Lugosi's menacing portrayal make "White Zombie" one of the most effective horror fantasies ever conceived.

Inspired by both the critical and financial success of their first foray into the dark world of zombies and voodooism, the Halperins hoped for another triumph in their 1936 production "Revolt of the Zombies," for Academy Films. Shifting the locale to the battle-torn landscapes of World War I, the screenplay offered the interesting concept of a zombie army, oblivious to all forms of earthly attack. But although fascinating moments occasionally surface, the film is a flawed imitation of the original classic, even down to the weird love triangle. Sadly, the direction future entries in the zombie school of fantasy would take was



In "Voodoo Man," 1944, Bela Lugosi is a man looking for the right girl with the correct "life force" to revitalize his wife, who has been in a trance for twenty years. Here, a candidate is brought for Bela's inspection by John Carradine, center, and an assistant. Unfortunately every girl ends up a zombie.

established in this second Halperin work; the downward plunge was already underway.

During the forties, Monogram Studio churned out some insulting poor zombie efforts. "King of the Zombies" (1941), "Revenge of the Zombies" (1943) and "Voodoo Man" (1944) all suffered from the studio's notorious shoe-string budgets, even with the reliable talents of Bela Lugosi and George Zucco on hand. Odd mixtures of mystery films, supernatural horror and anti-Nazi propaganda, these generally witless tales reflect both an ignorance of film as anything more than just a means of earning a fast buck, and a basic disinterest in the material involved.

Some temporary relief was evidenced in the 1940 Bob Hope comedy, "The Ghost Breakers," which featured the gaunt and brutish Noble Johnson as a marvelously evocative zombie creation in an otherwise forgettable little film.

But it wasn't until 1943 that RKO Radio Pictures and producer Val Lewton conceived the next genuine masterpiece of the genre, the moody,



Maka-up artist Maurice Selderman gets ready to turn comic Alan Carney into a zombie for "Zombies on Broadway," 1945. Carney and Wally Brown were RKO's shoe-string answer to Universal's Abbott and Costello.

magnificent "I Walked With a Zombie." Lewton became identified with a curious, suggestive approach to horror filmmaking that owed more to the subliminal responses of the psyche rather than to the graphic depiction of some unearthly monster to produce chills. His magnificent handling of 1941's "The Cat People" proved just how effective this more intellectual approach could be under the right producer. Described as a sort of "Jane Eyre" in the West Indies, "I Walked With a Zombie" underlies Lewton's low-key technique, enveloping the viewer in a sort of hypnotic trance of broody unreality where horror, like life itself, is a fragile occurrence glimpsed quite often but never fully seen. The properly subdued screenplay tells of the experience of a nurse called to a West Indian island to tend the mindless wife of a plantation owner. Natives in the area suggest that the woman is a zombie, and the nurse is

soon caught up in the strange mutterings of black magic and voodooism that affect the superstitious inhabitants like the plague. An eerie, slowly-paced trek through the sugar cane fields and the appearance of an actual zombie (Darby Jones) add to the atmosphere of unsureness and fear. The result is one of Lewton's finest cinematic achievements, and certainly the most subtle and refined entry in the generally outrageous zombie genre.

The same studio played the concept for laughs in 1945's, "Zombies On Broadway," a harmless slapstick farce about two theatrical agents forced to produce a genuine zombie for their gangster-boss' night club act. Rich in the borrowed atmosphere and effects that had made the Lewton film great, "Zombies On Broadway" even returned Darby Jones in the menacing form of the gaunt zombie from the previous effort. All in all, a more rewarding

flick than might be expected, and one certainly better than Republic's static introduction to the field, the dull and uninspired "Valley of the Zombies" (1946). Marking the end of the forties' generally regrettable cycle of voodoo-oriented thrillers, "Valley" actually had more to do with vampirism than zombies, but did little to further the deteriorating reputations of either cinehorror group.

The following decade, dominated by spaceships and outer-space invaders, found little profit in the supernatural horrors of Haiti, although 1957 proved to be a surprisingly good year for the bulging-eyeball set. Of the several low-budget productions released, Columbia's "Zombies of Mora Tau" is perhaps the most intriguing. Beginning in much the same manner as "White Zombie," this Edward L. Cahn minor masterpiece features a shipload of living-dead seamen who ruthlessly protect a cache of valuable gems from some unscrupulous soldiers of fortune. Cheap, but not without a certain style, "Mora Tau" at least takes its subject matter seriously, something zombie film producers of the sixties seem unable to do.

"Roma Contra Roma," featuring John Drew Barrymore, is an unintentionally funny union of the zombic-horror genre and the Italian muscle-popping hero epics. There are, admittedly, a few interesting shots of a large-scale zombie army marching to war in slow-motion. But if there are only one or two isolated moments of inspiration in "Roma Contra Roma," there are absolutely no redeeming values to be found in "Santo Contra El Zombies," the 1962 Mexican farce which pits the reigning wrestler Santo against a legion of musclebound corpses.

Continuing along the downward trend is "The Incredibly Strange Creatures Who Stopped Living and Became Mixed-Up Zombies" (1963), in which a vindictive stripper splashes acid in her suitors' faces and then locks her pet zombies in a cage. Generously described as "pre-camp," this film is most definitely



Seldermen attaches false brows and stering eyes to Carnay's face, then blends with make-up. The actor was able to see through tiny holes in the "meek." Though the film was strictly second-faatura, the zombie make-up was un-nervingly real.



the worst of the zombie efforts, if it even qualifies at all.

The latest cinematic foray into the genre is perhaps the most revealing, as it returns the legends and folklore into the hands of the race that gave them birth. "Sugar Hill" (1972), conceived to capture America's black exploitation market, fulfills much of the original intentions of voodooism and black magic in its witty if somewhat commercial plotline. *Sugar Hill*, a lovely black high-priestess, seeks revenge against her white oppressors by enlisting the aid of a veritable mob of zombie hit-men. Although the usual exploitive technique for this market is always evident during its stylish 90 minutes, the film brings full circle a fascinating source of imaginative fiction that is as terrifying as it is implausible.

Following is a checklist of films pertaining to zombies, voodoo or certain of the "living dead."

"White Zombie" (1932). Released by United Artists. Director: Victor Halperin. Producer: Edward Halperin. Written by: Garnett Weston, suggested by the book "The Magic Island" by William B. Seabrook. Starring: Bela Lugosi, Madge Bellamy, Joseph Cawthron, Robert Frazer, John Harron, Brandon Hurst, Frederick Peters.

"Revolt of the Zombies" (1936). Released by Academy Pictures. Director: Victor Halperin. Producer: Edward Halperin. Written by: Howard Higgin, Rollo Lloyd, Victor

Frances Dee is a nurse hired by a West Indian planter to care for his wife in "I Walked With a Zombie." 1943. The shadow on the wall, one of the film's most chilling moments, is that of a zombie.

Halperin. Starring: Dean Jagger, Roy D'Arcy, Dorothy Stone, Robert Nolan, Fred Warren.

"The Ghost Breakers" (1940). Released by Paramount. Director: George Marshall. Producer: Arthur Hornblow Jr. Written by: Walter DeLeon, from the stage play by Paul Dickey and Charles Goddard. Starring: Bob Hope, Paulette Goddard, Richard Carlson, Paul Lukas, Willie Best, Anthony Quinn.

"King of the Zombies" (1941). Released by Monogram. Director: Jean Yarbrough. Producer: Lindsley Parsons. Written by: Edmond Kelso. Starring: Dick Purcell, Joan Woodbury, Henry Victor, John Archer.

"Revenge of the Zombies" (1943). Released by Monogram. Director: Steve Sekely. Producer: Lindsley Parsons. Written by: Edmond Kelso and Van Norcross. Starring: John Carradine, Robert Lowery, Gale Storm, Mantan Moreland, Bob Steele.

"I Walked With A Zombie" (1943). Released by RKO Radio Pictures. Director: Jacques Tourneur. Producer: Val Lewton. Written by: Curt Siodmak and Ardel Wray, based on an article by Inez Wallace. Starring: James Ellison, Frances Dee, Tom Conway, Edith

Barrett, James Bell, Christine Gordo, Sir Lancelot.

"Voodoo Man" (1944). Released by Monogram. Director: William Beaudine. Producer: Sam Katzman, Jack Dietz. Written by: Robert Charles. Starring: Bela Lugosi, George Zucco, John Carradine, Wanda McCay, Michael Ames.

"Zombie on Broadway" (1945). Released by RKO Radio Pictures. Director: Gordon Douglas. Producer: Sid Rogell, Ben Stoloff. Written by: Robert E. Kent. Starring: Bela Lugosi, Wally Brown, Alan Carney, Anne Jeffreys, Sheldon Leonard, Darby Jones.

"Valley of the Zombies" (1946). Released by Republic Pictures. Director: Phillip Ford. Associate producers and screenplay by: Dorrell McGowan and Stuart McGowan, based on a story by Royal K. Cole and Sherman T. Lowe. Starring: Robert Livingston, Adrian Booth, Iao Keith, Thomas Jackson, Charles Trowbridge.

"Scared Stiff" (1953). Released by Paramount. Director: George Marshall. Producer: Hal B. Wallis. Written by: Herbert Baker and Walter DeLeon, with additional dialog by Ed Simmoes and Norman Lear (Remake of "The Ghost Breakers"). Starring: Dean Martin, Jerry Lewis, Lizabeth Scott, Carmen Miranda, Dorothy Malone, Tom Powers.

"Zombies of Mora Tau" (1957). Released by Columbia Pictures. Director: Edward L. Cahn. Producer: Sam Katzman. Written by: Raymond T. Marcus, from a story by George H. Plympton. Starring: Gregg Palmer, Allison Hayes, Autumn Russell, Morris Ankrum, Joel Ashley, Gene Roth.

"Voodoo Island" (1957). Released by United Artists. Director: Reginald LeBorg. Producer: Howard K. Koch. Written by: Raymond T. Marcus. Starring: Boris Karloff, Beverly Tyler, Murvyn Vye, Rhodes Reason, Elisha Cook.

"Voodoo Woman" (1957). Released by American International. Director: Edward L. Cahn. Written by: Russell Beoder. Starring: Marla English, Tom Conway, Touch Cooners, Lance Fuller, Mary Ellen Kaye, Paul Blaisdel.

"Teenage Zombies" (1957). Released by Governor Films. Directed and Produced by Jerry Warren. Written by: Jacques Lecoutier. Starring: Don Sullivan, Katherine Victor, Steve Conte, Raul Pepper, Bri Murphy.



A voodoo ritual from "I Walked With a Zombie," directed by the inventive Vel Lewton.

"Macumba Love" (1957). Released by United Artists. Director: Douglas Fowley. Written by: Norman Graham. Starring: Walter Reed, Ziva Rodann, William Wellman Jr., June Wilkinson.

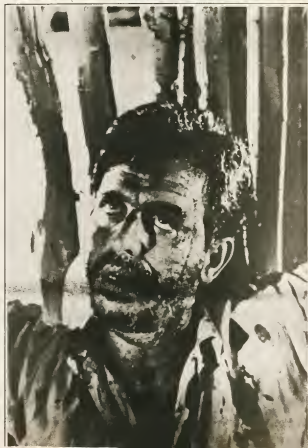
"Santo Contra El Zombies" (1962). Released to American International TV by Mexican Azteca. Director: Benito Alzarak. Producer: Fernando Oses. English title: "Samson Against the Zombies." Starring: Santo, Lorena Velasquez, Carlos Agosti.

"Roma Contra Roma" (1963). Released by American-International from Italian Galatea. Director: Giuseppe Vari. Alternate English titles: "War of the Zombies," "Night Star Goddess of Electra." Starring: John Drew Barrymore, Susi Anderson, Ettore Manni, Ida Galli, Philippe Hersent.

"The Incredibly Strange Creatures Who Stopped Living and Became Mixed-Up Zombies" (1964). Released by Fairway Films. Director: Ray Dennis Steckler. Starring: Cash Flagg, Carolyn Brandt, Atlas King, Madison Clarke.

"Plague of the Zombies" (1965). Released by Fox-Hammer. Director:

Walter Reed, Ziva Rodann and June Wilkinson starred in "Macumba Love," 1960, in which a writer investigates a voodoo cult in South America, where the feature was filmed, and nearly loses his life.





John Gilling. Producer: Anthony Nelson-Keyes. Written by: Peter Bryan. Starring: Andre Morell, John Carson, Diane Clarke, Michael Ripper.

"Sugar Hill" (1974). Released by American-International. Director: Paul Maslansky. Producer: Elliot Schick. Written by: Tim Kelly. Starring: Marki Bey, Robert Quarry, Don Pedro Colley, Betty Ann Rees.

SCIENCE FICTION ZOMBIES

"Zombies of the Stratosphere" (1952). Serial released by Republic. Director: Fred C. Brannon. Written by: Ronald Davidson. Starring: Judd Holdren, Aline Towne, Wilson Wood, Lane Bradford, John Crawford.

"The Last Man on Earth" (1964). Released by American-International. Director: Sidney Salkow. Based on the story "I Am Legend" by Richard Matheson. Starring: Vincent Price, Franca Bettoia, Emma Danelli, Rossi Stuart.

"Invisible Invaders" (1958). Released by United Artists. Director: Edward L. Cahn. Starring: John Agar, John Carridine, Robert

"The House on Skull Mountain," 1974, in current release, features a zombie theme. A voodoo priestess is reincarnated as a zombie. Here Jenee Michelle is frightened as she stumbles upon a voodoo ritual presided over by Jeen Durand.

Hutton.

"Night of the Living Dead" (1969). Released by Walter Reade. Director and Producer: George A. Romero. Starring: Russell Streiner, Judith O'Dea, Duane Jones, Karl Hardman.

"The Omega Man" (1972). Released by Warner Brothers. Director: Boris Sagal. Based on the story "I Am Legend" by Richard Matheson. Starring: Charlton Heston, Anthony Zerbe, Rosalind Cash.

TELEVISION ZOMBIES

"Pigeons From Hell" (1961). Episode of NBC-TV's "Thriller." Director: John Newland. Starring: Brandon de Wilde, David Whorf.

"The Incredible Doktor Markesan" (1961). Episode of NBC-TV's "Thriller." Written by Donald S. Sanford from August Derleth's short story. Starring: Boris Karloff, Dick York, Carolyn Kearney.

"Corpus Earthling" (1963). Episode of ABC-TV's "The Outer Limits." Director: Gerd Oswald.

Starring: Robert Culp, Salome Jens, Barry Atwater.

"It Crawled Out of the Woodwork" (1963). Episode of ABC-TV's "Outer Limits." Director: Gerd Oswald. Starring: Scott Marlowe, Kent Smith.

"The Dead Man" (1971). Episode of NBC-TV's "Night Gallery." Written by Rod Serling. Starring: Carl Betz, Jeff Corey, Louise Sorel.

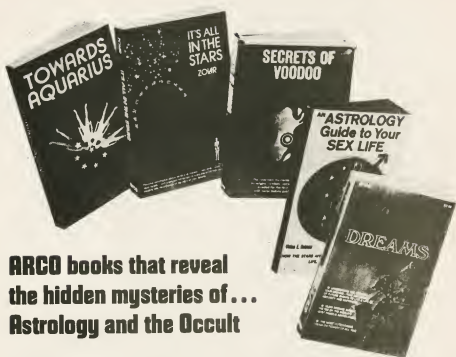
"The Zombie" (1964). Episode of ABC-TV's "Kolchak: The Night Stalker." Starring: Darren McGavin, Simon Oakland, Jack Grinnage.

"The Norliss Tapes" (1973). TV movie for NBC-TV. Producer: Dan Curtis. Starring: Roy Thinnes, Angie Dickinson.

"The Dead Don't Die" (1975). TV movie for NBC-TV. Director: Curtis Harrington. Written by: Robert Bloch. Starring: George Hamilton, Ray Milland.

(This is only a partial listing for television; other series were the theme was explored include "Way Out" (CBS), "The Sixth Sense" (ABC), "The Evil Touch" (Canadian TV) and others.)

—G.G.



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ABBOTT & COSTELLO MEET THE MONSTERS

Some critics shudder at A & C's irreverent treatment of the great screen monsters, nevertheless, the comics appeared in two of the best horror-comedies ever!

Between 1941 and 1944, Abbott and Costello achieved enormous success in a series of fast-paced screen comedies, and during each of these years were included in the list of Hollywood's top ten draws. By the mid-forties, however, audiences had begun to tire of their repetitious gags and filmed vaudeville routines, and the team found their popularity slackening. Then, in 1948, the duo climbed back to the top in a comedy many critics consider their best picture ever — "Abbott and Costello Meet Frankenstein." The film set the pattern for the rest of their film-making careers, and paved the way for later monster spoofs, such as TV's "The Munsters" and "The Adams Family" as well as Mel Brooks' brilliant satire "Young Frankenstein."

After the boys met *Frankenstein*, they were introduced to "The Killer, Boris Karloff," "The Invisible Man," "Dr. Jekyll and Mr. Hyde," and "The Mummy," not to mention *Dracula* and *The Wolf Man*, whom they encountered in "Meet Frankenstein." Indeed, one horror historian has noted that once Universal had used up a monster, the beast was "fed" to Abbott and Costello!

Bud Abbott and Lou Costello

were both born and brought up in New Jersey. They didn't meet, however, until 1930, when they shared the bill in a Brooklyn burlesque theater. They decided to team up, played burlesque houses during the 30's, and finally were booked at the prestigious Loew's State Theater. From there they jumped to Kate Smith's radio show. In 1939 they appeared in a Broadway revue with Carmen Miranda. Good reviews, and their radio following impressed Universal Pictures, and in 1940 the boys arrived in Hollywood to make their first movie, "One Night in the Tropics."

Hollywood was a new experience for Bud Abbott, who had previously worked as an auto racer, a lion tamer, a theatre manager and a box-office clerk, but it was a sort of homecoming for Costello. Lou had been a stunt man in silent films, and claimed to have doubled for Tim McCoy in one of his westerns, and for Dolores del Rio in "The Trial of '98."

"One Night in the Tropics" bombed, though the boys were praised by critics, and went on to score big in "Buck Privates," 1940. The picture cost \$90,000, but brought in about ten million, and

Glenn Strange, as *Frankenstein's Monster*, and Lon Chaney Jr., as *The Wolf Man*, tower over Lou and Bud in "Abbott and Costello Meet Frankenstein," 1946.



The Big Three of Horrordom strike a pose for "Abbott and Costello Meet Frankenstein." Glenn Strange was the *Monster*, Bela Lugosi got back into his cape to play *Dracula*, and Lon Chaney Jr. did a repeat as "The Wolf Man."

Abbott and Costello soared to #3 in the *Motion Picture Herald's* list of top ten box-office draws. Universal quickly figured that if the boys were funny in the army, they'd be hilarious "In the Navy," which was the title of their next picture.

In 1941 they made their first horror takeoff. "Hold that Ghost." Spending a night at a haunted house, Lou sees ghosts, and, of course, Bud thinks he's flipped. A few pictures later they did another scare comedy — the popular "Who Done It," which involved them in a murder at a radio station. "The Time of Their Lives," 1946, was another ghost story. This time Costello is the spook, returned from the Revolutionary War to haunt Abbott, the descendant of his ancient enemy.

In 1945, Bud and Lou lost their

MGM contract for an annual picture, and by 1948 they had been off the top ten for four years. Nevertheless, Universal decided to team the comedians with their studio monsters — *Frankenstein*, *Dracula*, and *The Wolf Man* in "Abbott and Costello Meet Frankenstein." It was their most successful picture ever.

Glenn Strange was *Frankenstein's Monster*, the role he'd first played in "House of Frankenstein" in 1944. For the last time in his career, Bela Lugosi played *Dracula* and Lon Chaney Jr. topped off the cast as *The Wolf Man*. Although many

lambast this picture as an ignoble end to "quality horror" from Universal, it is a surprisingly good horror film with superior special effects and a tone sufficiently serious during the horror moments to make them truly chilling. The coming to life of *Dracula* and the *Monster*, and the transformation of Lon Chaney into the hairy *Wolf Man* were faithful reproductions of the originals.

Two films later horror godfather Boris Karloff was teamed with the boys in "Abbott and Costello Meet the Killer, Boris Karloff." The plot of this picture was confusing enough to warrant the kind of mayhem the pair thrived on. Costello is a bellhop at a hotel where a famous attorney

has been murdered. Abbott is the house detective who gets his buddy accused of the crime while trying to vindicate him. Although Karloff's name was used in the title, he played only a supporting role, the treacherous *Swami Talpur*, who attempts to hypnotize Costello into signing a false confession and then conveniently committing suicide. He had lines like, "You'll kill yourself if it's the last thing you do."

After the forgettable "Abbott and Costello in the Foreign Legion," the duo returned to their horror series in "Abbott and Costello Meet the Invisible Man," whom they had encountered briefly at the end of "Meet Frankenstein." Upon graduation

from detective school, A and C get involved with ex-fighter Arthur Franz who's been accused of murder. At his doctor's office, Franz injects himself with invisibility serum created by the doctor's mentor (Claude Rains' picture is on the wall). To get back at the racketeers who framed him, Franz plans to make Lou look like a great fighter, by going into the ring with him, and invisibly knocking out his opponents. Franz is shot after the championship, and Lou volunteers to give

Edwin Parker as *The Mummy* closes in on the boys in "Abbott and Costello Meet The Mummy," 1954.





Bela Lugosi attempts to put Lou Costello into a trench in "Abbott and Costello Meet Frankenstein."

"Abbott and Costello Meet Captain Kidd," 1952, was part of the "A & C Meet ..." series, but not strictly a horror flick. *Captain Kidd* was played by Charles Laughton.



him a transfusion of blood. As their bloods mingle, the rotund Costello begins to half disappear. The special effects in this scene were especially good. The film boosted the boys to #4 in the top ten for 1951, the last year they would appear on that list.

Two years later A and C added another horror flick to their credits, co-starring with Boris Karloff in "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde." In the story A and C are American police officers who go to London to study English methods of crime-control. There they meet lovely *Vicky Edwards* (Helen Westcott), and her guardian *Dr. Jekyll* (Karloff). As his alter ego, the murderous *Mr. Hyde*, Karloff attempts to murder his ward's fiancée, but is caught by Costello. By the time the bobbies show up, however, he's reverted back to *Jekyll*, and gets away scot-free. Although the movie has some good comic moments (Costello is accidentally injected and transformed), generally it is neither as funny nor as scary as their previous efforts. It was Karloff's last film for Universal.

A and C's last horror film was "Abbott and Costello Meet the Mummy," 1955. The humor was thin and obvious, and there was not one good scare in the entire picture. Their treatment of the ancient *Kharis* was far less than what that



Lon Chaney Jr. menaces Costello
in "Abbott and Costello Meet
Frankenstein."



"Abbott and Costello Meet Dr. Jekyll and Mr. Hyde," 1953. Boris Karloff played the dual role of *Jekyll* and *Hyde*. In this publicity still and in the more strenuous scenes, Universal stuntman Edwin Parker doubled as *Jekyll*. The next year, Parker played *The Mummy* in "Abbott and Costello Meet The Mummy."

distinguished monster deserved. As a running gag, Costello repeatedly knocks *The Mummy* senseless by conking him over the head with a shovel.

The comedians made two more movies as a team, and Costello made one final picture on his own. Then, in 1959, he died suddenly, following a heart attack. Bud Abbott, who had retired in 1957, was hit with a bill for back taxes totalling \$750,000. In 1971, embittered but proud that he had paid off his debt, he died from cancer.

As for the Universal monsters who had been treated so irreverently by the comics, they were soon "brought back to life" in the Hammer remakes of the 50's and 60's.

Today some critics shudder at the mention of the Abbott and Costello horror films. Perhaps they are judging the entire series on the basis of the inferior last two. Certainly their early ghost movies are delightful screen fare, while "Abbott and Costello Meet Frankenstein" and "Meet the Invisible Man" stand out as two of the best horror-comedy films ever made.

—DAVID SMITH



Boris Karloff's make up for *Mr. Hyde* in "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde." was the co-creation of make-up artists Jack Kevan and Budd Westmore. The film was Karloff's last for Universal, the studio where he achieved his fame.

Continuing the series:

THE DINOSAUR GIRLS

Requel Welch as *Loana*, of the *Shell People*, in "One Million Years B.C."



Cerole Lendis lends more support while Victor Mature fights off a prehistoric monster in "One Million B.C.," 1940. Lizards played the "monsters," in this one, and the unwilling "actors" sent their trainer to the doctor eleven times to have his bites treated.

Those Famous Fantasy Femmes

The formula was a combination of low-key sex and high-powered special effects and the result was some of the most delightful fantasy films ever!

The poster ad image of an hysterical damsel cowering seductively before some alarmingly eager monster is as much a part of horror films as the close-up. Why audiences are entertained by seeing beautiful women in jeopardy is perhaps too complex a question to answer here, but we can take a look at some of the loveliest damsels ever to be cinematically distressed. Specifically, we are concerned with the ladies who have faced a screenful of prehistoric monsters.

The concept of human beings combating dinosaurs in some mesozoic landscape is scientifically inaccurate and actually quite ludicrous. Paleontologists have established that the age of reptiles died out long before man. For the sake of the delightfully ridiculous, however, cinema has rewritten natural history



"This is the way it was!" one movie ad announced, showing a photo of Raquel Welch in "One Million Years B.C." Not bad, huh?"



On a hunting trip, the *Rock People* of "One Million Years B.C." are attacked by a giant *Pterodactyl*. Ray Harryhausen created the monsters used in the film.



Victoria Vetri in a variety of primitive poses, helping publicize her 1970 epic, "When Dinosaurs Ruled The Earth."



and placed our understandably frightened ancestors in a meke-shift primeval world alongside the cold-blooded giants of the dinosaur era.

This particularly bizarre sub-genre began, for all intensive purposes, with Hal Roach's brainless yet beguiling fantasy, "One Million B.C.," 1940. Luana, played fetchingly by Carole Landis, is 1940s America's version of primitive women, companion to the impulsive, manly, Tumak, Victor Mature. When not fighting zipper-suited dinosaurs in hand-to-claw combat, Roach's hero had to contend with the opposing viewpoints of two local tribes; his own, more brutal and primitive in structure, and Luana's, fortifying the ideals of peace and co-existence. It is the charming Miss Landis, natch, who is the catalyst in Mature's ultimate merging of these two diverse prehistoric lifestyles. The film ends on a decidedly uplifting note as Roach's primeval family unit marches into the sunrise, to worlds and ideals as yet unchallenged.

Eighteen years later, AIP went prehistoric with "Teenage Cave-man," 1958. Robert Vaughn, who went on to TV and movie fame, hed the lead in this one. Darah Marshall was the damsel and appeared in a pseudo-nude swimming scene. Some stock footage from "One Million B.C." was used.



Three other cave girls from "When Dinosaurs Ruled The Earth" got into the act ...

... and then into a fight. It was usually more fun, however, watching the beasts battle!





Victoria Vetri roasts a fish for "When Dinosaurs Ruled The Earth."

In 1960, Irwin Allen remade Willis O'Brien's classic "The Lost World" for Fox. In this version, there is a race of primitive people, including a lovely native girl. Michael Rennie, Fernando Lamas and Jill St. John starred.

Stock "One Million B.C." footage was also used in "Valley of the Dragons," 1961. In this low-budget flick from Columbia, Joan Stealey and Danielle De Metz played captive cave girls. The script was derived from Jules Verne's "Career of a Comet."

"Mysterious Island," 1961, was not set in prehistoric times, but is of interest in as much as the enchanting Beth Rogan was menaced by several outsized monsters created by the great Ray Harryhausen.

Then in 1966, "One Million B.C." was remade, with a slightly expanded title—"One Million Years B.C." Harryhausen was employed to serve up the monsters and Ham-



Victoria Vetri and one of the cave-men from "When Dinosaurs Ruled The Earth."



When a primitive monster carried off a demsel in distress, she was usually rescued by a handsome cavemen. Here are Victorie Vetri and her rescuer in "When Dinosaurs Ruled The Earth."

Victorie Vetri finds love primitive and eternal in "When Dinosaurs Ruled The Earth."



mer Films let fly the purse strings, since this was their 100th film. Raquel Welch, clad in fetching abbreviated garb, designed by Carl Toms, was the prehistoric woman who inhabits Michael Carrera's colorful if somewhat illogical universe. One interesting addition to the original story was the character of *Nupondi*, Luana's vindictive rival for the affections of *Tumak*. Played with animalistic verve by the dark-skinned, voluptuous Martine Beswick, the scorned cave woman takes on Miss Welch in a tantalizing wrestling match observed keenly by drooling tribal members, apparently tired of watching the local dinosaur bouts.

With "One Million Years B.C.," the underlying exotic and sensual possibilities of this sub-genre were





Victoria Vetri and some assorted cavemen run from a primitive enemy in "When Dinosaurs Ruled The Earth."

When Victoria stumbles, the brave lads prepare to defend her. Even back then, a good woman was hard to find.

neatly established. Carreras' approach constituted an enjoyable blend of special effect and sex, as exciting and inventive monsters attack statuesque goddesses clad in abbreviated loincloth. The combination proved rewarding, and if certain outrageous liberties were taken as to historical accuracy, Harryhausen's—and Raquel's!—special effects more than made up for them.

Martine Beswick got a lead to herself in 1967's "Prehistoric Women," also from Hammer. She led a band of buxom cave beauties in this one.





The sex and special effects formula was repeated in Val Guest's "When Dinosaurs Ruled The Earth," 1970. The felshy cave women and animated monsters, of course, dominated the now familiar proceedings as Victoria Vetri (*Angela Dorian* in "Rosemary's Baby" and one of Playboy's most successful grads) is caught between

the usual tribal frictions. In one particularly charming scene, Victoria befriends a playful dinosaur pup, skillfully animated by Harryhausen's more imaginative successor Jim Danforth. Frolicking cutely with her oversized pal, Vetri projects a mischievous, childlike innocence in her portrayal, which counterpoints her extremely sensual appearance. Like

Welch and Baswick before her, she is menaced by natural catastrophes, carried off by obliging dinosaurs and subjected to the proverbial dangers of filmdom's prehistoric landscape.

In 1972, Hammer and Columbia got together to produce and release "Creatures The World Forgot," another version of the "B.C." format. Julie Edge became the first R-

rated cavegirl, thanks to some nude scenes. The film was later cleaned up and given a general release.

We haven't had any new prehistoric ladies on the screen in several years now. Let's hope the genre hasn't been done in by more sophisticated movie fare. It was fun while it lasted!

—GARY GERANI

Beth Rogen was the damsel in distress in Columbia's "Mysterious Island." Although not set in prehistoric times, there were giant monsters aplenty!

Beth Rogen and Michael Callan sit in a single cell of a giant honeycomb and fight off a giant bee in "Mysterious Island." The monsters were the work of Ray Harryhausen.



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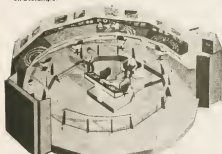
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